# MODERN MUSIC AND MUSICIANS

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Philharmonic Edition

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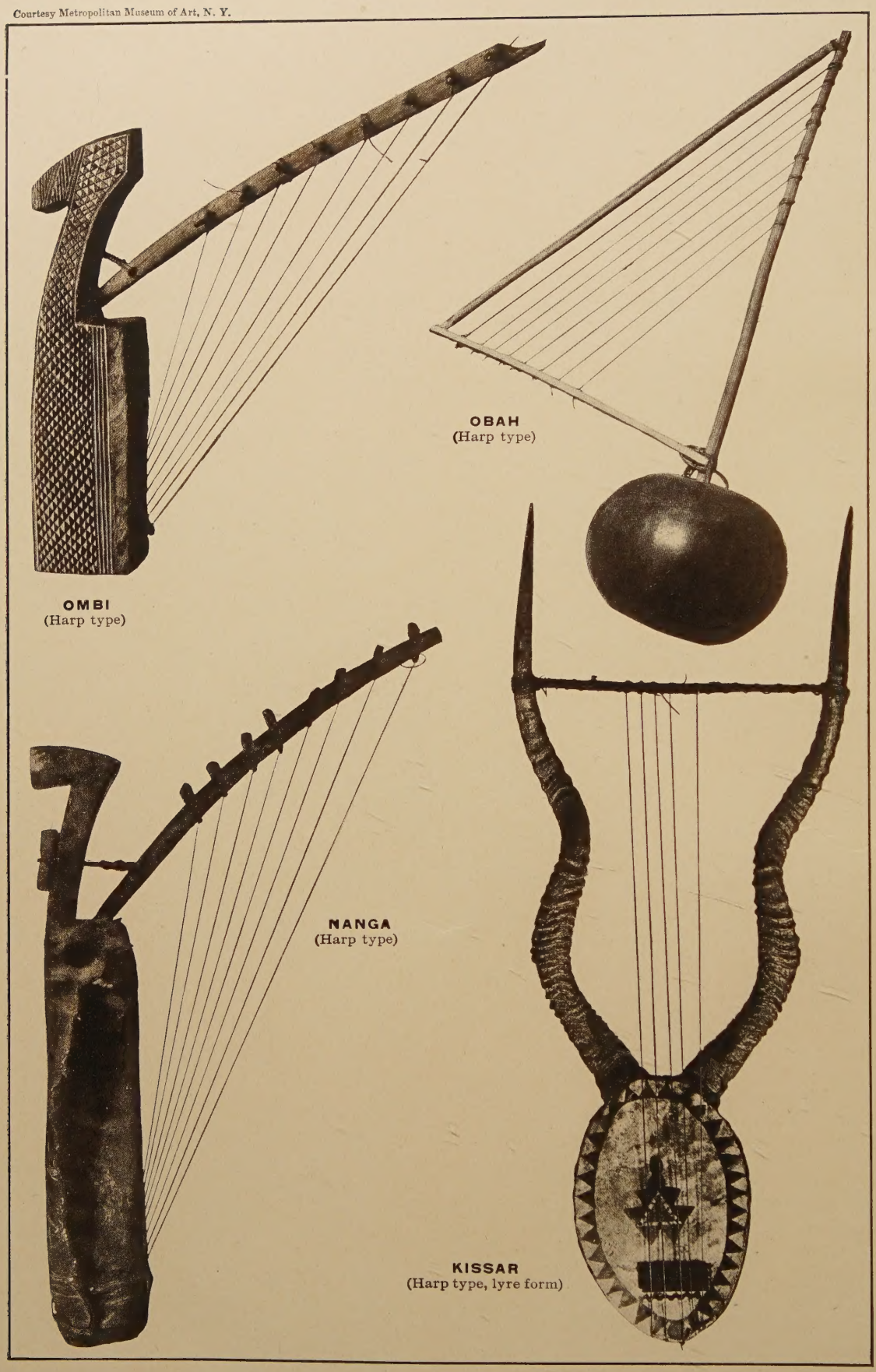


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VOLUME ONE

A History of Music

Special Articles  Great Composers


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# MODERN MUSIC AND MUSICIANS

## PART TWO: ENCYCLOPEDIA

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## PUBLISHERS' PREFACE

We believe that every intelligent person who loves music wishes to know more of the history of music—how music developed; about the great composers and their works; hymns that have helped; songs that have cheered and inspired; performers who have stirred the world; the great operas and oratorios, and even the essentials of composition and musical theory. These and many other related subjects, constituting the literature of music, are fully treated in the encyclopedia part of "Modern Music and Musicians."

These volumes form a complete encyclopedia and history of music and musicians. They comprise a library covering the whole field of musical literature. The material has been written by more than forty of the greatest musicians, critics, and experts on musical subjects in this country and Europe. It is accurate and authoritative. At first thought, it may seem that an adequate musical history and encyclopedia could not be given in three such volumes, but these contain more material than is usually given in ten or twelve ordinary volumes on musical subjects. In fact, these three volumes contain as much as is usually found in a series selling at from $18.00 to $24.00.

This work has been specially prepared for music-teachers and all intelligent lovers of music. It has been made pleasing in style, interesting, readable, and anecdotal. It is not merely a collection of material for occasional reference, but is designed for enjoyable reading. Teachers and students should not forget the importance and value of a broad course of reading and study of musical subjects, such as are treated in this encyclopedia.

Such a course of reading adds to the efficiency of the teacher or public performer. The true lover of music should be well informed regarding musical subjects and musical literature. The ordinary encyclopedia of music is dry and uninteresting. The ordinary encyclopedia of music is full of information, but is not practical. This encyclopedia is interesting, practical, and helpful. It contains practical articles on singing, piano-playing, and almost every other branch of musical culture, written by men and women who know how to write attractively.

This encyclopedia and history is subdivided into separate grand divisions or books, each complete in itself, yet each forming an essential part of a comprehensive whole. The more important of these sections are:

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RELIGIOUS MUSIC OF THE WORLD.—Religious music in various forms is the oldest as well as the best-known class of music. This section treats of religious music of ancient and modern times—non-Christian hymns, Jewish hymns, Latin hymns, modern hymns and hymn-writers, oratorios, anthems, masses, motets, chants, etc. Every form of religious music is clearly and fully described. There are special chapters on "Great Hymns and Hymn-writers," "What Constitutes a Great Hymn," "Children's Hymns," "The Best Hymn-tunes," etc.

VOCAL MUSIC AND MUSICIANS.—This division contains not only a history of singing from prehistoric times to the present, but also special articles by experts on singing and the vocal art. It includes descriptions of famous songs, biographies of great song-writers, and studies of great singers and the methods by which they have achieved success. Here are helpful articles on singing and vocal study by Madame Marchesi, Madame Melba, Victor Maurel, and others of equal reputation.

THE OPERA: HISTORY AND GUIDE.—This section presents a narrative and critical history of the rise and development of the opera from its earliest beginnings to the present day, with interesting biographical references to the composers of great operatic works. It gives the story—plot—and prominent characters of all the more important operas. It is, as its heading implies, both a history of the opera and a guide to the understanding of its chief representative productions.

THEORY OF MUSIC AND PIANO TECHNIQUE.—In this section will be found a clear exposition of musical science. It is an entertaining treatment of what is generally considered a dry and uninteresting subject. It is for musiclovers in general, as well as for special students. Under the head of Piano Technique are special articles by Dr. William Mason, S. B. Mills, B. J. Lang, Mark Hambourg, and other well-known exponents of this branch of musical art.

DICTIONARY OF MUSIC AND MUSICIANS.—In this department is given a selected but ample list of musical terms, with pronunciations carefully indicated, together with biographies of musicians—composers, singers, instrumentalists, etc.—and pronunciation of names. The biographies are sufficiently full for ordinary purposes of reference.

We confidently present this latest musical encyclopedia for the use of students and lovers of music, and for the instruction and enjoyment of general readers interested in the delightful field of art here brought within their view.

THE PUBLISHERS.

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# A HISTORY OF MUSIC

## PRIMITIVE AND ANCIENT MUSIC

### INTRODUCTION

Three Forms of Musical Instruments: the Drum, the Pipe, and the Lyre—Their Succession Established as the Law of Development of Musical Instruments in Prehistoric Times—The Stages of Early Musical History.

MUSICAL instruments, though their varieties may be counted by hundreds, are yet readily reducible to the drum type; the pipe type; and the lyre type. Under the first head fall drums, rattles, gongs, triangles, tam-tams, castanets, tambourines, cymbals—in a word, all instruments of percussion. Under the second head fall flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, bugles—all wind instruments. And under the third head fall all stringed instruments, comprising the harp, lyre, lute, guitar, the violin (with all its varieties), the mandolin, dulcimers, pianos, etc., etc. These three types are representative of three distinct stages of development through which prehistoric instrumental music passed, and the stages occur in the order named. The first stage in the development of instrumental music was the drum stage, in which drums, and drums alone, were used by man; the second stage was the pipe stage, in which pipes as well as drums were used; the third stage was the lyre stage, in which lyres were added to the stock.

Savages sometimes have the drum alone, but never the pipe alone, or the lyre alone; for if they have the pipe, they always have the drum too; and if they have the lyre, they always have both pipe and drum. We find the drum to be the only musical instrument known among the Australians, the Eskimos, and the Bering nations generally, the Samoyeds and the other Siberian tribes, and, until a comparatively recent date, the Laplanders.

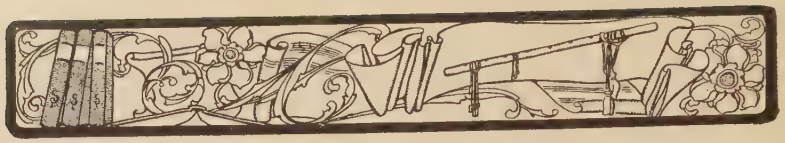
With the Polynesian Malays and the Papuans the pipe makes its appearance, while in no single instance is the drum found wanting. Both pipe and drum are in use among the tribes on the Upper Amazon, the Indians of the Rio Negro and the Uaupes, the Tupis, the Omaguas and neighboring tribes, the Artaneses, and Tacunas, and generally the rest of the Brazilian tribes; the aborigines of Guiana, the Aymara Indians of Bolivia and Peru, the Gauchos of the Platine region, the Abipones of Paraguay, the Patagonians. What is true of the South American Indians is equally true of the North American Indians.

Where the lyre appears, both pipe and drum are found as its never-failing complements, as with the Dyaks of Borneo, the Khonds of Khondistan, the Finns, the Tatars, the Cossacks, the Turkomans, the Hindus, and the nations of history.

Throughout the Pacific Islands the drum is the instrument of the priests. Catlin mentions it as appropriated to religious ceremony among the Assiniboins, Mandans, Crows, and Sioux, and his assertion may be extended to all the North American Indians. It is the instrument of the priests in Guiana, and forms an essential element in the ritual of the Patagonian wizards; similarly used among the Abipones and other South American tribes, particularly the Guaycurus, at that beautiful ceremony with which they every morning welcome and adore the rising sun. The drum is depicted on the walls of the holy places in the ruined temples of Copan and Palenque; and, not to speak of its use in ritual among the Peruvians and Mexicans, a glance at ancient nations will remind us of the sistrum of the Egyptian priests, and the cymbals of the Assyrian and Hebrew priests. With the Greeks, the drum in its various forms of drum, tambourine, cymbal, and rattle was customarily employed.

The evidence of mythology is chiefly valuable for the hints it gives us about the order of succession—we are now speaking of the mythology of civilized peoples. Athena invented the flute, but afterward threw it away because it distorted her features, and took to the lyre instead. When Apollo received the lyre from Mercury, he praised the wonderful sound which neither gods nor men had heard before, for up till then he had been contented with the amorous sighing of the flute. But long before Athena's flute or Apollo's lyre was heard, music had come into being with the cymbals of the Curetes, says the legend in Herodotus, and from these simple elements all Greek music, it avers, was subsequently derived.

Legends of Egypt tell the same tale as those of Greece. Osiris invented the flute, and Isis the sistrum; but it was the Egyptian Hermes or Thoth, a deity of later date than either of these, who invented the lyre. Indian legend keeps up the order of succession. Vishnu was the inventor of the trumpet, and, in his avatar as Krishna, of the flute; but it was Nareda, the son of Brahma, who belongs to the second generation of gods, that first invented the lyre.



# CHAPTER I

## THE DRUM STAGE

The Origin of Music—The First Musical Instrument—The Drum-god—Drum-worship—Musical Religions of Savage Races—The Structure of the Drum, and its Gradual Progress to a Perfect Type of Instrument.

THE savage who for the first time in our world's history knocked two pieces of wood together, and took pleasure in the sound, had other aims than his own delight. He was patiently examining a mighty mystery; he was peering with his simple eyes into one of nature's greatest secrets. The something he was examining was rhythmic sound, on which roots the whole art of music.

The great seat of drum-worship was South America. Even at the present day it is to be found in full vitality in the interior of Brazil; but a hundred years ago it could be said that "the drum was the only object of worship from the Orinoco to the Plata." This is two-thirds of South America, and as it is more than probable that the great Southern region formerly designated as Patagonia should be added too, this would make the area of the cult nearly coequal with that of the continent. The fetish, though it belongs to the genus "drum," is strictly of the rattle species. The maraca, as it is called, is a hollow gourd, with small stones or hard corn-seeds inside it, generally the former, which rattle when it is shaken. Without his drum the Lapland sorcerer was powerless; but with it, and by its aid alone, he could do all his wonders. The Laplanders used the drum to find out what sacrifice their gods desired; but the Brazilians, who believed "that their devil dwelt in the maraca," offered sacrifice to the maraca itself. The Laplanders believed that the drum put them in communication with spirits, and had the power to predict the future.

Though Lapland and South America were the great seats of drum-worship, it was not confined to these countries by any means; for, stretching in an unbroken line along the entire extent of Northern Siberia to Bering Strait, passing over into the New World, trending right into Greenland, and descending in full force through the whole of North America, interrupted for a moment by the ancient civilizations of Mexico and Yucatan, but taking up the running again at the Orinoco, and never stopping till it gets to the bottom of Patagonia, an unbroken series of traces of the same idea extends. So unmistakable is the family resemblance that the constant repetition of the same phenomena through all the countries enumerated would seem to warrant the conclusion that from the North Cape down to the Strait of Magellan, at some period in the history of mankind, an organized system of religion prevailed in which the drum was worshiped as a god.

Among North American Indians the prophetic art is attained by the agency of the drum.

The history of the bell is a counterpart to the history of the drum. Whoever cares to peer into the records of that era of naïve credulity which we call the Middle Ages will find the same superstitions which were connected with the drum reappearing in connection with the bell. He shall read of bells being thought to speak, of bells thought to be alive, of bells dressed, and arrayed with ornaments not unlike the fetishes we are now considering. Maracas could influence the "fertility and sterility of the ground," and bells were rung "to make a good harvest." The Natchez used rattles to conjure the weather, and our own forefathers hung bells in their churches, "to break the thunderbolt and dispel the storm."

The drum was used for other purposes than worship. It was used to mark rhythm in dancing, and in the absence of any other instrument was put to most striking use as a means of human expression. The Eskimos use their drum "to express their passions"; the Manganjas "to express their joy and grief."

It is to Australia, which has been happily termed "the asylum for the fauna and flora of past ages"—to the "poor winking New-Hollanders," as Dampier calls them—that we must turn if we would find the living resemblances to the musical instruments used by primitive man. In that tranquil continent not only has the animal and vegetable world stagnated, but human life "set" early and was fossilized; and so in the present aborigines we may see very well what we were ages ago.

Their musical instruments are all extemporized for the occasion—thrown away as soon as used, most of them. Sometimes they beat two pieces of stick together, or two green branches, or shake bunches of boughs. At other times their instruments are still more elementary, being simply those which nature has given them. The bystanders accompany the dances at times by stamping their foot on the ground or clapping their hands, a method of drumming carried to its esthetic climax by the Andamanese. This same naïve use of "natural instruments" is to be found among many tribes far in advance of the Australians in point of civilization. A considerable advance on the boughs and sticks was made when spears were used in the same way, or when the women "rolled their skin cloaks tightly together into a hard ball, and beat them upon their laps with the palms of their hands."

Preambles, as we may call them, to the drum proper may also be studied in the clubs of the New Caledonians, the paddles of the New-Zealanders, the clubs of the Makololos, the paddles of the Tonga Islanders. A still nearer approach to the drum proper was made when such a thing as a spear-board was "beaten with a short stick held in the middle." Here the isolation

of the sound-generator had so far advanced that a generator was employed "which required some practice to play it." Yet ages wore away before any such thing as extra resonance was seriously sought after. In the hollow inverted bowl of the Hawaiians, which is struck by the foot, we first find ourselves in the transitional stage when man had awakened to the fact that hollowness is the first condition of resonance. This idea is wrought to its logical completion in the hollowed-out logs which serve the Samoans, many of the Amazon tribes, the Ugoma negroes, and the Fijians as very good drums.

Covering these hollowed-out logs with a skin head was a mighty step in the history of music.

With the invention of a stretched skin over a hollowed-out log—the form of drum to be found on the very earliest Egyptian sculptures, and clearly existent long before any historic record—the instrument reached its perfection, and man has never been able to improve upon it since. Mechanical ingenuity might strike out new shapes, artistic genius might adorn it with devices cut on the barrel, but the principle that the drum must be a hollow cylinder, with some sort of skin stretched over the end, has never been questioned from that day to this.

The resonance of the drum became in due course of time the prime object of admiration with its rude manufacturers. So man set himself to work to increase its resonance, either by enlarging its bulk or making a hole in its side, or by using particular kinds of wood for it, or, better still, by getting a more resonant drumhead.

# CHAPTER II

## THE PIPE STAGE

The Horn and the Flute the Leading Types of Wind Instruments—The Horn Invented for the Purposes of Warfare—Its Use in Warfare—Love the Origin of the Flute—The Courting-flutes of Savage Nations.

THE pipe stage speaks of a far higher intellectual development than the drum stage did. Unlike the drum, which became out of the darkness of nothing we can scarcely tell how, the pipe was made consciously to satisfy purely human needs.

First let us consider the elder branch of the pipe family, that is, the horn and trumpet species, for there is good evidence that these saw the light considerably earlier than the smaller members of the family to whom the term "pipe" is more properly applied. Among modern savages the use of the horn is in nearly every case limited to warfare. Savages of many tribes commence their attacks with a blast of horns and trumpets.

This use of the horn in warfare is plainly an infringement on one of the uses of the old drum, for the drum was supposed "to give victory over enemies." All panic is derivable from trumpet-like sound, if we may trust the derivation of the word which refers the first panic to the time when the great god Pan put to flight an army of Indians by a sudden shout, just as he set the Titans running on another occasion by a similar means.

Though we might well hesitate to say that the savages looked for a result so entirely miraculous, we may suppose that their horns and trumpets were designed to increase the terror of their onset, and contribute to scaring the foe, since we find them all doing their best to increase the sound of their horns and trumpets to unparalleled heights, and apparently having no other object in the manufacture of them than the production of "hellish sound."

Once proved efficacious for scaring the foe, what so natural that man should employ his horn as a weapon again his arch enemies the spirits? That it was on the frightening power of the horn, and no other, that man relied for its ability to influence the spirits may be seen from the ceremony which is practised by the lamas of Tibet, and which may be taken as a representative of similar ones among other peoples. At stated periods, M. Huc tells us, four thousand lamas assemble on the roofs of the various monasteries, and blow trumpets and conch-shells all night long. An old lama gave him the following explanation of the rite: It had been established, he said, to drive away demons by which the country had formerly been infested. They had caused all kinds of maladies among the cattle, corrupted the cows' milk, disturbed the lamas in their cells, and even carried their audacity so far as to force themselves into the choir at the hour of prayer. During the night these evil spirits used to assemble at the bottom of the ravine and frighten everybody in the neighborhood out of their wits by the noises they made, till at last a learned lama hit upon the idea of fighting them with their own weapons, and imitated their cries with horns and conch-shells—most successfully, it would seem.

The magic horn of the South African rain-maker gets its magic on precisely the same terms, for the louder the sound, the more potent is the spell. To the same category must be referred those ceremonies which take place in many nations at the time of the new moon, or at an eclipse—in either case for the same reason, and whether the spirits are to be fright-

ened from the young crescent, or from the sick and blackened disk they have bewitched, trumpets will be equally efficacious. Of these the ceremonies of the Peruvians may be taken as good illustrations, of the ancient Mexicans, and of the Romans as described by Tacitus.

The origin of the flute, or smaller form of "pipe," must be sought on other grounds. It is impossible that its soft velvety tone should have the same origin as the sound of the trumpet, which frightened enemies and evil spirits. The Greeks, who were nearer the first movements of human civilization than we are, assigned its invention to the great god Pan. The heart of their legends is generally sound, and we may presume that whenever the great god Pan —the gayest Lothario of Olympus—comes prominently forward as an actor in the human drama, we are on the verge of an amour.

The flute is not only the darling instrument of those savage nations who are renowned for their gallantry, but there are also cases of the original use of the instrument surviving in all its purity. Among the North American Indians we find what is called the Winnebago courting-flute. "In the vicinity of the Upper Mississippi," says Catlin, "a young man will serenade his mistress with it for days together"—they sit on a rock near the wigwam and blow without intermission—"until she accedes to his wishes, and gives him her hand and heart." The ancient Peruvians had a regular love-language for the flute, and so powerful an appeal could it make to the female heart that there are stories of girls being drawn from a distance by the sound of the flute, and throwing themselves into the arms of the man who played it.

The mere fact that the love-call, to borrow an expression of Darwin's, is the only definite purpose for which the flute is employed among savage races, outside of its later employment as a musical instrument, is sufficient to communicate a peculiar character to the instrument, and there need be no hesitation in assigning its origin to the love-call. Darwin finds the origin of all instrumental music in the love-call. We content ourselves with referring the flute and the pipe to that origin.

It is highly probable that the flute was first played by the nose. This, at least, is the manner of playing which prevails in the Society Islands, the Friendly Islands, the islands of the Samoan group, the Marquesas, and generally throughout Polynesia, which is *par excellence* the home of the flute. That idiotic grimace into which one playing the flute with his mouth is compelled to contort his features, and because of which Greek sculptors were afraid to represent their flute-players in the act of playing, means a highly artificial pose of the features, and we may be sure that anything highly artificial is not primitive. Long practice is necessary before the art of blowing the flute with the mouth can be even tolerably acquired, but it can be played easily at the first attempt by blowing with the nostril, as the breath comes from that at the precise angle necessary to produce the tone.

# CHAPTER III

## THE VOICE

The Origin of Song—Its Development from Speech—Evolution of the Scale—The One-Note Period in the History of Music—The Two-Note Period—The Three-Note Period—The Succeeding Periods—Dancing, and its Influence upon Song—Origin of the Minor.

THE origin of vocal music must be sought in impassioned speech. Song is an outpouring of the heart, and an artistic embodiment of the language of emotion. Joy, grief, love, hope, despair, heroism, fortitude, despite the universality of music, will remain her favorite themes to the end. Moved by such feelings as these did primitive man first raise his rugged voice in the accents of passion. With primitive man emotional speech was far more common than with us. Hence the otherwise inexplicable fact that savages can extemporize song after song with the greatest ease.

But impassioned speech is not singing, and the points of difference between the two are many. In singing we use the whole range of our voice; in speaking we use only a part of it. When we sing we single out certain tones and keep to them; when we speak we never rest on any one tone; indeed, the subtle inflections of the voice between one tone and another become the means of expression. How did the conversion of speech into song proceed? There were certain influences at work from a very early period indeed, and the first and most important was the influence of the story, reciting the deeds of the past, the events of the chase or of the war-trail, and the like. These things were told round the camp-fires or in the gloom of the caves, and somehow in such narration men acquired the habit of confining the voice much to one note. In the rise and development of story-telling we hail the rise of the chant. The practical effect of the chant, or practice of intoning, would be to correct that fluctuation and unsteadiness of tone which is so essentially the characteristic of speech.

First, men were content with one note. The spoken

phrase at the normal pitch of the speaking voice would of itself settle down into this one note under the influence of the chant. It is probable that the first musical note was near to g, and for a long time the whole musical art lay in embryo in that note. At the present day the songs of savages are nearly all at this pitch, that is to say, with g for the keynote; and those savages who have only one note in their music usually have g for that one note.

The practical effect of chanting on impassioned speech would be to isolate the tone from the words; and the struggling into being of the one note would bring the isolation clearly before men's minds. We may suppose that the next step would be to treat the tone objectively, to make it the subject-matter of art. Men would come to enjoy the sound of itself, and study to give it variety, and while this object would be first secured by variety of rhythm, the tendency would ultimately result in the addition of another note to the compass of the chant. A one-note period would be succeeded by a two-note period. There is nothing improbable in the assumption that there was a period, and probably a very long period, in the history of primitive man, when the whole resources of vocal music at his command consisted of two notes.

After a period of two notes one more note was added to the compass of the chant, and, as was natural, it was the next note above. In the one-note period variety could only be gained by rhythmic means. In the two-note period the same means would be principally employed. But when three notes came to be used, there was the temptation to gain variety by the melody. It is easy to see what a complete reformation the addition of one note to the existing two would work in the art of music. For besides the scope it would give to melody, three notes would form a scale.

The early development which the scale passed through was not, as for example we might imagine, the addition to c′, d′, e′, of the next note above, f′, but the superposition of a new and smaller scale of two notes, g′ and a′, on the old scale c′, d′, e′.

We may term the old scale of three notes the great scale; the new scale of two, the little scale. That this was the progress of development we have positive evidence, not merely from the songs of savages, but from the musical systems of the civilized nations of antiquity, in all of which, without exception, there are obvious traces of a well-defined scale of five notes: c′, d′, e′, g′, a′. The best evidence of the five-note scale is that afforded by the Chinese, who at the present day use no other; and the same remark applies to the Indo-Chinese.

If all language passes through three stages, the first monosyllabic or isolating, the second agglutinative, and the third inflectional, we may similarly assert that music passes through three stages in its evolution of the scale. The first stage is isolating: c′, d′, e′, g′, a′, where the great scale and the little scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages and of the Chinese. The next is the agglutinative stage, when these two scales are agglutinated by the insertion of the fourth: c′, d′, e′, f′, g′, a′. Last comes the inflectional stage: c′, d′, e′, f′, g′, a′, b′, when, by the insertion of the seventh, the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth.

We have considered the influence of the chant in turning speech into song, but all the while there has been another influence at work. Perhaps more strongly noticeable than the steadiness of the notes in all specimens of primitive song is their rhythmic character, due to the influence of dancing. Men singing when dancing would naturally accommodate their song to the beats of their feet, so bringing two species of rhythm to bear upon their song. In every dance there are two kinds of rhythmic movement: the rhythm of the steps and the rhythm of the motions—foot rhythm and figure rhythm.

That frolic of the body or wanton enjoyment of motion called dancing expresses itself by a certain movement of the foot which is peculiarly its own, and must have been natural to it from the very first. The step and the stride belong to the walk, but the property of the dance is the skip. But besides the skip—which we may take to be the general and typical motion in dancing—there are other motions which seem all more or less to be derived from the skip. There is the shuffle, which may be called skipping without moving from the place; there is the trip, which is the moving shuffle, for in it each foot makes a short and long, and still the body moves, going straight along as it does in skipping; and there is the double skip, which consists in right heavy, left light, right heavy, and left heavy, right light, left heavy. All these steps are what children use as soon as they have learned to walk and run, and are almost as primitive as walking itself. Thus we have four rhythmic movements of the feet—the skip, the shuffle, the trip, and the double skip.

Besides the steps that the feet make in the dance there are the motions of the body to be taken into account; that is to say, besides foot rhythm there is also figure rhythm to be considered, which plays its part in all these motions of stepping.

Singling out the skipping form of dance as the simplest one wherein to show its influence, we shall easily see how the development of song proceeded. After the dancer has skipped forward for some distance in any given direction, he suddenly pauses and skips away in the other, goes backward and forward, now to one side, now to another, keeps up an alternation of right foot leading, left foot leading, and skips in sets of skips without knowing he does so. At the end of each set a step is lost, for except by missing a step there could be no change of feet. So each set is marked off from the other by a pause, and it will be plain what effect this will have on the song the man is singing; for it will produce in it a rhythm outside a rhythm. The melody will be cleanly divided into sets or groups of notes; for the first of each group, being the first skip of a new set, would have a stronger emphasis than all the others that followed, the foot being fresher when it struck it. And so the man would have divided his song into bars, and his words he would have divided into lines. This is how verse began.

Names are sometimes the best conservators of the traditions of the past, and as the term "feet" in poetry

shows us clearly enough the source whence verse has sprung, so the term "rest" in music speaks equally plainly of short moments of repose in the hurry of the dance.

By the help of these considerations, and by reference to the songs of savage nations, it will be seen how great has been the influence of the dance upon impassioned speech, and to what artful and even intricate forms it has molded the natural inflections of the voice. Those songs, on the other hand, which do not exhibit the rhythmic contour so strongly, we must consider to have grown up under the influence of the chant. Indeed, we might almost divide all primitive songs into dance songs and chant songs.

The minor scale is in use in primitive songs no less than the major. Every one is familiar with the character of the minor key—its plaintiveness, its solemnity, its pathos. As the major expresses in an artistic form the joy and the elation of impassioned speech, so the minor is an artistic embalming of the language of grief. When a man grieves, his voice does not rise so buoyantly as usual—it droops as the spirits do—it is sluggish and weary, and shirks the pleasant trouble of free exertion. So it speaks short of its usual intervals, and in declaiming it will do the same. It should seem that this failure of the voice, though showing through all the intervals of the scale, would be likely most to show in the highest note of it, for there it is that the effort lies. Wherefore, if this be true, the great scale would be sung c′, d′, e′ flat, instead of c′, d′, e′, and the little scale g′, a′ flat, instead of g′, a′.

By means of the minor scale the dirge of the savage is reëchoed in profounder strains by the great composers who move us with the contrasted effects of lamentation and triumph expressed through minor and major modes. Indeed, some composers have adopted savage themes and elaborated them in works at once reminiscent of primitive culture and inspired with the soul of art.

# CHAPTER IV

## THE LYRE STAGE

The Beginnings of Stringed Instruments—The Lyre the Instrument of Barbarians—The Bards of Barbarian Nations—The Universality of Music in this Stage of Development—Music Coequal with Culture—Music as a Moral Power.

THE lyre stage speaks of far higher culture than the two preceding stages, and is contemporaneous with the emergence of man from the savage state into that higher condition of development to which the name "barbarism" naturally applies.

The lyre was the dower which the great Aryan race brought to Europe. It was developed and invented in that wonderful Bactrian home of our ancestors where so many great and beautiful things were nursed into life. In studying the history of the lyre among the hordes of Central Asia, we shall not merely be studying a reflection of it, as in the case of the pipe and the drum, but we shall be studying it in the very place of its birth.

The Tatars are the troubadours of Asia—and of Asia in the widest sense of the word—penetrating into the heart of the Caucasus on the west, and pacing the country eastward to the shores of the Yellow Sea. "The wandering bards in Circassia" (this brings Europe, too, into the computation), says Herbert Spencer, "are generally Kalmucks." "They are often met with in Tatary," writes M. Huc; "very numerous in China"; "nowhere so popular as in Tibet." "They are called Toolholos, and remind us of the minstrels and rhapsodists of Greece." Marco Polo tells us that the Great Khan had so many of these minstrels at his court that, in order to get rid of a few of them, he sent an expedition against the city of Mien composed entirely of superfluous minstrels. When we read that they took this strongly fortified town, we may imagine the extent of the superfluity.

The minstrels are "the greatest delight of the Circassians," "the chief pleasure of the Kirghiz hordes," "the delight of the Crim Tatars," "every house open to receive them," "everywhere a corner for the bard," "every one favored by a visit from him," "all through Persia received with joy." Often each chief has his minstrel.

M. Huc's description of a performance will give us the picture: "For as he was speaking the minstrel was preluding on the chords, and soon commenced in a powerful and impassioned voice a long poetical recitation on themes taken from Tatar history. Afterward, on the invitation of our host, he began an invocation to Timur. There were many stanzas, but the burden was always: 'O divine Timur, will thy great soul be born again? Come back! come back! we await thee, O Timur!'"

Here the voice is everything, the instrument nothing—often not used at all, or at best to strike a short prelude announcing the entry of the voice. If we assume, as we have reason to do, that the primitive method of playing the lyre was such as we find here, we shall see why the lyre first saw light among the nomadic tribes of ancient Asia; for in the tranquillity of the nomadic life there comes a great gush of poetry from the human heart such as can never come again after the hum of cities begins to sound, and the bustle

of business to occupy man's mind. And we shall further see why it was that the lyre has its particular form—strings stretched on pegs and twanged with the fingers—in other words, why such a form as the lyre succeeded to the pipe; for the pipe bound the mouth, the lyre set it at liberty, and enabled it to utter the great thoughts that filled the heart. Do not seek, then, to find the first idea of the lyre in the twang of the bowstring which the savage heard as he shot his game. Far from being a connection of the bow's, the lyre would seem to be inimical to it, if it is really an outcome of the nomadic state, when bows and arrows are laid aside.

The lyre, then, came into being as an instrument of accompaniment. In its rudest form it was probably a string or two stretched over a board or a stick, and twanged with the fingers—a small light instrument that would lay the least possible tax on the player and allow him to give his best attention to the song. Its form was the first easy development of the Jew's-harp form, that is to say, more like a lute than a lyre.

Such an instrument would be quite sufficient for the purpose for which it was intended—to prelude or strike a note or two by way of accompaniment to the song. Strings would be added in course of time; for the art of stopping had not then been discovered, nor how one string contains all harmonies as one ray of light all colors; but each new note meant a new string: the history of the pan-pipe repeated itself, in which each new note meant a new reed. After four strings were added, there was a pause; for none of the primitive stringed instruments that we know of have more than four strings.

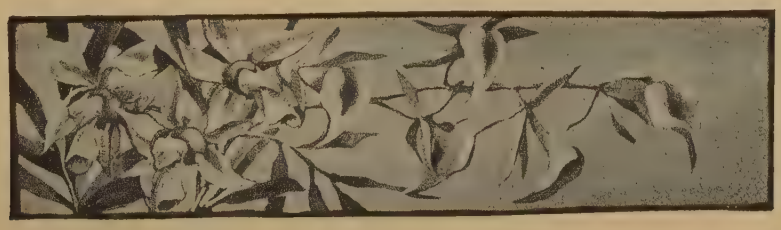
The next development of this primitive instrument or lute was to take the step by which the true lyre came into being. This was effected by cutting away part of the board at the back of the strings and leaving an empty space, from one end of which to the other the strings ran, having now the benefit of a frame to be fastened to, and thus allowing far tighter stringing than when they were merely confined by pegs at each end of the board. Or perhaps the object of the cutting was to allow the strings to be struck instead of twanged, and struck, that is to say, by something else than the fingers, as a piece of bone or metal, which would deal a sharp blow and make the strings sound louder. The Scythians struck the strings of their lyre with the jawbone of a goat, and the Massagetæ struck theirs with the splinters of spears, and perhaps this may have been the reason. Now the development, having proceeded thus far, instead of going on regularly through the lyre to the other stringed instruments, breaks into two branches. These are (1) the lute and its descendants, including the lyre, etc., and (2) the lyre's descendants.

The lute is the parent of all instruments whose strings are plucked by the fingers; and the lyre is the parent of all instruments whose strings are struck by a plectrum or hammer. The lute gave birth to the harp, and the lyre gave birth to the dulcimer; or, in other words, the lute obtained its increase in power by increasing the size and the tension of the strings themselves, the lyre by increasing the force with which they were struck.

This is how the lute produced the harp. The stick or board on which the strings lay pegged was bent a little, so that the strain might be divided between the pegs and the board or stick itself; and then this bending went on more and more, till at last it was found that the strain might be thrown wholly on the board or stick by bending it into the form of an arch. When that was done, the lute had grown into a harp. But the lyre never changed its form.

The stopping of the lute's strings was discovered as soon as the lute got a neck. In the primitive form of a piece of straight board with strings lying over it, there was no likelihood that the art of stopping would be learned, but the instrument would be played as nowadays we should play an Æolian harp (which, indeed, it very much resembled), or as the Chinese play their lute at the present day, resting on the knee, or on some artificial support, or perhaps on the left arm, while the thumb of the right hand steadied it underneath and the four fingers twanged the strings. When, for convenience of holding, one end of the instrument was made narrower so as to be grasped by the left hand—directly the left hand went round the strings, it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused would be at once noticed, and in course of time would be acted on.

The new music which came into being as the direct consequence of the appearance of stringed instruments in the world was the music of harmony; and its spirit was the disciplining of the instrumental by the reason of the vocal. The musical instrument, which in the pipe stage was used but to fling a cataract of idle sounds, now became the means by which actual thought could be expressed. At first it was only used to strike a prelude independently before the voice began to sing. Its development had several stages, and when the last stage was reached, when the instrument and the voice went hand in hand, note for note, and word for word, the instrument would be almost as skillful as the voice itself in expressing the minutest flickering of thought.



# CHAPTER V

## THE EGYPTIANS

Music in Egypt during the Nineteenth Dynasty—Instruments of the Egyptian Orchestra—The Great Harp—Egyptian Music from the Times of Menes to the Times of the Ptolemies—The Music of the Temples.

PASSING now from the fastnesses of the barbarian to the lawns and enclosures of civilized man, it will behoove us to see in what guise our art appears under these new conditions. Let us enter the land of the pyramids at the beginning of the nineteenth dynasty, about 1350 B.C., when the power of Egypt, which had been steadily mounting during the eighteenth dynasty, had now reached its height under Rameses II. Passing down the crowded streets, where, through the open shop-fronts, we may see the artisans in thousands at work at their laborious daily tasks, let us go in quest of music. We may traverse the busy streets of Thebes or Heliopolis in vain, and it is not till the shades of evening fall, and the entertainments of the wealthy begin, that we discover the existence of music in Egypt at all. We have to penetrate some brilliantly lighted hall full of guests and attendant slaves; and at the far end of the luxurious room we shall see a band of men and women playing on their instruments, amid all the clatter of the dishes and the chatter of the guests. They are all slaves, and before every piece they play they do obeisance to the master of the house. The business of these slaves was to attend the banquets of the great, and play and sing for the amusement of the company. We find them constantly represented in the sculptures in groups of from two to eight persons—some women and some men—playing on various instruments, as the harp, pipe, flute, etc.

Let us not forget that we are in the land of hieroglyphics, and that besides the figures on the surface a hidden meaning may remain behind. The sculptors who gave us these books of stone, which we have lately read off into words, are indeed the historians and annalists of Egypt. But in reading the books that they left us, we must remember that we are perusing the words of men who had only a limited space to express themselves in. When, therefore, they would speak of an army, they sculptured four men—this had to do duty for as many thousands. Their records are essentially abridgments, and in the pictures of the concerts we must not necessarily suppose that one harper, one piper, one flute-player, and one singer form the entire band, but that they are only the typical representatives each of a whole division of performers.

As a mere mechanical result of grouping various instruments together, some form of harmony must have grown up. Whether this partook of the nature of a mere single-part accompaniment, or whether it was a regular three or four part harmony, may admit of conjecture.

A full Egyptian orchestra was thus composed: twenty harps, eight lutes, five or six lyres, six or seven double pipes, five or six flutes, one or two pipes (rarely used), two or three tambourines (seldom used).

If vocalists were added, which was not necessarily the rule, they would number about three-fourths as many as the harpers.

The harp was the foundation of the Egyptian orchestra. Now the harp is essentially anti-chromatic. It is plain, therefore, that the Egyptian harmony was purely diatonic, such a thing as modern modulation utterly unknown, and every piece from beginning to end played in the same key.

The compass of the orchestra was considerable and may have been nearly as great as our own, even though not possibly used for harmonies.

An Egyptian instrument that may be called musical was the sistrum. This was a set of metal bars in a frame, so arranged that when shaken they gave a sound like modern sleigh-bells. The sistrum was used for rhythmic effects and played an important part in ancient dances. It may have been used also for giving signals, in some working-choruses.

Let us now go back to the supposed founder of the first Egyptian dynasty, about 5000(?) B.C. Up to this time the only rulers of Egypt of whom we hear were mythological gods and demigods. We are told that they went about among the people, instructing them in the arts of peace. They were accompanied everywhere by troops of musicians. What instrument these musicians played we are not informed, but we may imagine that they played the oldest of the Egyptian stringed instruments—the lute of Thoth—the only instrument which appears in the hieroglyphics. It was a little lute, shaped like the ace of spades, with an elongated neck, and fitted with three strings.

Then came Menes, "the strong man," and with him came Egypt's oppression. The people got their civilization and lost their music. Now that they adopted settled habits, and left their wandering life, their tents and leaf huts began to pass into permanent stone houses, and so did the portable lute of Thoth into the non-portable harp. Its form was slightly bent so as to admit of greater tension being applied to the strings by the benefit of the curve, which would partially remove the pressure from the pegs on to the body of the wood.

By the fourth dynasty the change was complete, and the connecting link between the lute and the harp had dropped out of sight altogether. The harps of this dynasty had six strings instead of three, which were fastened, as they had been in the lute, to pegs at the top and to the body of the instrument itself at the bottom. They were all bass, the place where the treble strings come being left quite bare; so that

Courtesy Metropolitan Museum of Art, N. Y.

SOME PRIMITIVE MUSICAL INSTRUMENTS

From the Crosby-Brown Collection

in these harps we see the progenitors of the great harps of Rameses's time. The orchestras of Cheops's time were very simply composed—bass harps, tenor or alto flutes, and single pipes formed the *tout ensemble*.

During the fifth dynasty the frame of the harp was bent still more—into a perfect semicircle; the lower part of it was greatly thickened, and had its bottom flattened, by virtue of which the harp could stand alone. In the thickening of the lower part we may see the first dim gropings after a soundboard.

By the twelfth dynasty this tendency was carried to its completion, and the harp furnished with a perfect soundboard. In the dark period between the close of the fifth dynasty and the opening of the twelfth the thickened and flattened pillar of the harp had been first thickened still more, then hollowed out, then rounded, and finally finished off into the shape of a kettle-drum. Thus was the harp provided with a regular soundboard, which greatly increased the volume of its tone. Small harps were now made as well as great harps; lightness was studied in the orchestras as well as massiveness. Sweetness also was an object of study, and the long-necked lutes now began to appear, affording another foil to the boom of the great harp.

Harps were now made of a particular sort of wood —sycamore—which was specially imported from distant countries for the purpose. The frame was covered with all sorts of fancy devices to attract customers, and the mechanical ingenuity of the craftsmen suggested a new method of fastening the strings, which bears a close resemblance to the way in use at the present time. Egypt, which was now the center of the civilized world, was brought into contact with many foreign nations, products of all parts of the earth flowed into its markets, and among the rest a Semitic lyre, an instrument never seen in Egypt before. It was merely a battered old square board, of which the top part was hollowed out into a kind of gibbous frame, on which seven strings were strung. There was no attempt at decoration; even the edges of the board were all left rough; the strings were simply twisted round the frame and tied in knots. Primitive though the thing was, it caught the public fancy. Its tenure of favor was lasting, but would probably have been brief had not its advent been shortly succeeded by the arrival of the Shepherd Kings, who probably brought a still ruder form of their national instrument with them.

By the beginning of the eighteenth dynasty the lyre had become a recognized component of the Egyptian orchestra, having undergone many improvements, not only in the increase of the number of its strings, but also in the finish of its make. The rude board had by this time given place to a handsome instrument of from ten to twenty-two strings. At this time we may find a sure trace of Semitic influence in the introduction of the dulcimer, which appears for a moment, but never took root as did the lyre.

The Semitic lyre in the eighteenth dynasty began to dispute the soprano place in the orchestra with the indigenous small harp. That the quality of its tone was rather sweetness and softness than strength, we may infer from its always being played by women. And since the small harp, which was played by men, was fast giving place to it, we may fairly conclude that sweetness and beauty had become the leading characteristics of the music itself by this time. Another fact also points in the same direction—the alteration which was taking place in the form of the harp. The old curved form was now being fast abandoned, and the small harps were constructed with a frame of triangular shape, with strings strung obliquely across it. In this harp we have the parent of the notorious sambuca.

The great harp, however, still remained true to its old form, and like a rock kept back the unwholesome current. Standing nearly seven feet in height, and fitted with eighteen sonorous bass and tenor strings, it must have ruled the orchestra like a king, and have served as a standing protest against the meretricious tendencies of the time.

Other characteristics of this age were the growing fondness for female singers and instrumentalists; the daily increasing popularity of the double pipe, which was played almost exclusively by women; the more frequent use of the tambourine than in former dynasties—all pointing to an increased prominence of the sensuous side of the art.

The art of the twenty-first dynasty was remarkable for the feminine intricacy of its finish. The lyre played by women had completely banished the small harp from the orchestra, and the great harp was now being distorted into the triangular form. In the twenty-second dynasty the capital was removed to Bubastis, the most luxurious city in Egypt, and it is a sign of the times that the popular deity of the people was now a goddess. Of orchestras we no longer hear mention; they had been supplanted by dancing-girls and tambourine-players. The great harp had become a mummy, like its masters, and the attention of the musical world in Egypt was concentrated on a newly invented instrument—the treble flute.

If the flute owed its origin to the amorousness of primitive man, there was considerable reason for its supremacy at present; for the orgies of Bubastis had now become matters of wide notoriety. There is another point about this flute, which may give us an additional reason for the demise of the old harp—it was chromatic. Here, then, is the break-up of the Egyptian orchestra accounted for. The harp could only play a diatonic scale, and as long as the people were simple-minded enough to be contented with such simple melodies and harmonies as the diatonic scale could give, so long was the Egyptian orchestra possible; but directly the jaded taste required a new and more pungent stimulus, and the chromatic scale came, then great harps, small harps, and even the effeminate lyres, could no longer play the fashionable music, and the orchestra collapsed in consequence.

Let us pass on to the last stage of Egyptian music as we find it under the Ptolemies. In those days the Egyptians were accounted the greatest musicians in the world. Every man in Alexandria could play the flute and lyre, the flute always being the favorite instrument. The most untiring efforts were made to attain dexterity on it; bandages were bound round the cheeks to counteract the strain on the muscles, and veils were worn by the crack players to hide

the contortions of the countenance. Through all grades of society, even to the king, ran this mania for flute-playing. And this is the last we hear of ancient Egyptian music.

One word more, however, should be added. Looking further into it than we have done, we shall find that there was a certain section of Egyptian life where music was allowed air, and where it was unpatronized and free. In the temples of Thebes, Memphis, Arsinoë—those twilight retreats of a sublime pantheism—amid clouds of incense and the flash of gold and white robes, was heard the music which might have been Egypt's, had Egypt been free—crowds of priests winding along the aisles of sphinxes, and chanting the praises of him who lives for ever and ever, God of the evening sun, God of the morning sun, bright Horus. There was the pulse of Egypt's spirit. But the religious music, like the religion itself, never spread its influence among the people at large.

For the rest, if we would find the exact contribution of Egypt to the general history of music, we must find it in the mechanical excellence of its instrument-makers, under whose dexterity and skill the harp gained sufficient power to be able to be played as a solo instrument. Everything else has perished, but the solo harp has remained.

# CHAPTER VI

## THE ASSYRIANS

The War Music of the Assyrians—Character of their Bands —Love for Shrill Sounds—Assyrian Dulcimers.

BY contrast with the music of the Egyptians, the music of the Assyrians was essentially martial. Drums, trumpets, and cymbals brayed and clashed in the Assyrian concerts. We must cease to talk of orchestras now, and speak of "bands" instead, for we are to speak of a music in which we seem to hear the war-horse neighing. The whole spirit of it seemed to come from the armies; the players, grouped in concise bodies and arranged in lines, have all the air of marching bands; the instruments, too, were all portable, strapped to the body or carried in the hand, the harps all so small that they could be held in the hand, the dulcimers strapped to the shoulders, and the drums strapped on the chest. The beating of time in the concerts was not by clapping the hands, but by stamping with the foot—as if learned from soldiers marching.

That a love for shrill sounds should be joined to this love of martial effect was but natural. The Assyrian bands were remarkable for the preponderance of the treble. The harps could scarcely contain any notes below alto compass. Of the other instruments, which were the lyre, the lute, the dulcimer, the flute, the double pipe, the trumpet, the single pipe, there is not one which is not small in make and probably treble in pitch, with a similar compass, no doubt, to that of the lyre-shaped harp. Agreeably to the composition of the instrumental portion of their bands was the composition of the vocal element, which was supplied principally by women and boys; that is to say, by treble voices. Eunuchs also are frequently found among the singers. There is no imagining any harmony in the music, which must have been an air in octaves, with all the stress on the high octave. The instrumental bands were analogous in their composition to the vocal choruses; nearly all the instruments were soprano, those of the bass and tenor order being rarely employed. To take off the edge of the disproportionate treble element the Assyrians employed loud instruments of percussion like the drum and cymbals.

But more than all other instruments, the dulcimer, their favorite, is a remarkable testimony to the nature of Assyrian music. The dulcimer, indeed, was such a favorite with the Assyrians, that it appears on the bas-reliefs twice as often as any other instrument. And of this instrument, which we must especially notice since it is the undoubted parent of the modern piano, there were two kinds, one of a horizontal form, with the strings lying flat, and the other of a vertical form, with the strings strung upward, but above one another; the first an exact model of our grand piano, the second not quite so good a one of the upright, because the strings were strung one above another instead of side by side.

These instruments had ten strings on an average, though sometimes one or two more are found, and sometimes less. They were strapped to the person, like so many of the musical instruments of the Assyrians, and being small, sat most conveniently to the figure, and allowed the player the greatest freedom of motion. Of the two kinds of dulcimer, the vertical is much the commoner. The player struck the strings with the rod which he held in his right hand, and used his left hand at the same time as a damper for the lower strings, in order to prevent their sounds running into one another, by which we may conclude that the music was as a rule very rapid, since in slow music the sound of each string would have died away in time.

# CHAPTER VII

## THE HEBREWS

The Minstrel Poets—The Prophets—The Form of the Hebrew Music, Elucidated by an Analysis of the Poetry—Hebrew Music at the Time of David—Music in the Schools of the Prophets—Rabbinical Traditions, etc.

THE Hebrews were lacking in feeling for the sensuous and artistic side of life, but they exalted its spiritual side to a wonderful height. Unlike the Assyrians, the beauty of whose carvings has seldom been surpassed, the Hebrews not only despised sculpture, but accounted it irreligious. Painting fared no better with them. Architecture was so poorly represented that Jahveh's tabernacle was for centuries a tent, and Solomon had to hire a foreigner to build the temple. Equally deficient were the Hebrews in dramatic genius. The one outlet by which their wild formless emotion could find a congenial vent was in the passionate outbreaks of lyric poetry and extemporized song.

It is here, therefore, that we must look for the import of the Hebrews in musical history. Their relation to instrumental music is a purely subordinate one, and scarcely merits remark. They had but few instruments, and of these all but one were borrowed from other nations, principally, it should seem, from the Egyptians. There was not a drum to be found from Dan to Beersheba, nor a dulcimer either; and flutes, if used at all, were very rarely used. The only instrument that attained much favor, and this was the indigenous one, was the harp, which should more properly be described as a lyre than a harp, since it was a small portable instrument which the player carried about with him wherever he went. This little lyre was the great instrument in Israel, and the reason it could be so was that the music of the Hebrews was in every sense of the word a vocal music. The voice transcended and outdid the instrument, and instrumental development stood still. With the Hebrews, therefore, we pass from the heated atmosphere of bands and concerts to a far higher and purer air, and the center of interest directs itself to a single typical figure, the minstrel poet.

To "prophesy" meant to sing, and there is little doubt that Isaiah, Jeremiah, and others like them, uttered their prophecies in song, no less than in verse, both alike being extemporized. To such men as these music could never be an art—it was a form of speech, closely knit up with poetry. It is most probable that the use of an instrument for accompanying was only occasional. Their song, no less than their verse, was purely unpremeditated, being in the first instance the same impassioned speech which we have noticed as the original of song among primitive men; but with the Hebrews this impassioned speech received a very peculiar development from the parallelism of sentences in which their language delighted. The effect of this was to divide every poetical expression into two similar or contrasted parts, and the music which accompanied the poetry naturally received this arrangement likewise. This peculiarity of structure may still be noticed to-day in the religious chant of our churches, and while the patriarchs were living in the plains of Mesopotamia it had begun:

> Adah and Zillah, hear my voice: Ye wives of Lamech, hearken unto my speech.
> For I have slain a man to my wounding: And a young man to my hurt.
> If Cain shall be avenged seven fold: Truly Lamech seventy and seven fold.

That Lamech, the poet, should be the father of Jubal, the minstrel, is natural, and that the minstrelsy which arose in company with such a form of poetry should wear the same peculiar stamp was also to be expected.

The plain result of the establishment of such a form of poetry and song was this: When the minstrel of the old patriarchal times gave place to the choruses of city life, the division of the verse into two parts, each reflecting the other, would obviously suggest the division of the chorus into two parts, each responding to the other, as, for instance, the men to the women, or two companies of women, or it might be a solo-singer and a chorus.

That this style was developed in the city life in Egypt we may imagine, since the first mention of it in the Bible is immediately after the passage of the Red Sea, when "Miriam, the prophetess, took a timbrel in her hand, and all the women went out after her with timbrels and dances. And Miriam *answered* them:

> Sing ye to the Lord, for he hath triumphed gloriously:
> The horse and his rider hath he thrown into the sea.

The latter half was probably the response of the women. We may conjecture that the other song which immediately precedes this, sung by Moses and the children of Israel, was treated in a similar manner, and that the parts were distributed thus:

*Moses.* I will sing unto the Lord, for he hath triumphed gloriously:
*Children of Israel.* The horse and his rider hath he thrown into the sea.
*Moses.* The Lord is my strength and my song:
*Children of Israel.* And he is become my salvation.
*Moses.* He is my God, and I will prepare him an habitation:
*Children of Israel.* My father's God, and I will exalt him.
*Moses.* The Lord is a man of war:
*Children of Israel.* The Lord is his name.
*Moses.* Pharaoh's chariots and his host hath he cast into the sea:
*Children of Israel.* His chosen captains also are drowned in the Red Sea.

If we were to write a history of the Hebrew chorus from that time till the time of the Captivity, it would be but to enumerate the various occasions on which

such performances are chronicled in the Bible, and the various personages who took part in them. For instance, in the services of the tabernacle, the priests formed one chorus, the Levites the other. Miriam and her women find their parallel in later times in the two choruses of women who came out to meet David after his victory over Goliath, one chorus singing, "Saul hath slain his thousands," the other answering, "And David his ten thousands"; and while Miriam and her damsels only used timbrels to accompany their voices, the women who went to meet David employed not only timbrels but also other instruments of music, so that there would be a distinct advance in musical feeling to chronicle here. It will be found to have had very important effects indeed, since not only would it imply two choirs of singers, but also two bands of instrumentalists, and very likely would affect the internal arrangements of the temple itself, on which we are left to speculate, in necessitating two rows of seats facing one another. That this was the arrangement in Solomon's temple we may judge from the arrangements in Nehemiah's time at the ceremony of the dedication of the wall of Jerusalem, which probably partook of the nature of the temple service.

It should seem that there were two choirs of Levites —or possibly one of priests, the other of Levites— stationed opposite one another at either side of the temple, who sang in antiphon the psalms and canticles which went to make up the service. The singers were flanked by instrumentalists, composed in like manner partly of priests, partly of Levites, who each had their peculiar instruments; for while the Levites had cymbals and psalteries and harps, the priests had trumpets—an instrument which appears to have been exclusively reserved for them. Appearing in its oldest form as a trumpet of ram's-horn, by the time we are speaking of it was made of brass and gold.

We are not to think of any elaborate harmony in the Hebrew temple services, such as characterized the performances of the Egyptians. To the Hebrews, music was not an art, but a voice in which they poured forth their soul to Him "that inhabited the praises of Israel." "The singers and the trumpeters were as *one* to make *one* sound to be heard in praising and thanking the Lord." "One hundred and twenty priests blowing with trumpets"—a scream of sound! Harshness is forgiven to that enthusiasm which so wrestles for expression, and sees heaven open before its eyes.

The reign of David is an idyllic episode in the history of Israel. The sternness of the national temper is seen much softened in him, and in thinking of the minstrel king we are apt to forget that we have before us the rare and short-lived bloom which appeared but once or twice on Hebrew history. We gain a truer conception of the features which were likely to dominate their music by thinking of the prophets of old, Moses, Joshua, Samuel; by remembering the harshness of the Hebrew language, with its abundance of aspirates and sibilants and gutturals, its plethora of consonants and feebleness in vowels. Their chants and psalms we must imagine they intoned or recited in an elevated voice, with but little to distinguish the delivery from ordinary recitation, except the monotony of the tone and the markedness of the cadences.

During this time the Levites, who were these regular singers, were suffered to become completely disorganized, and eventually to degenerate into a half-mendicant order wandering up and down Israel, and dependent for their bread on the hospitality of chance entertainers; nor was it until the time of David that they were restored to their former position. That this restoration of the Levites should take place under the minstrel king was natural, and, generally speaking, as we have remarked, in David's reign there are everywhere signs of a musical renaissance, and for the first time the conception of music as an art begins to appear. To the same period also we must refer the establishment of those schools of the prophets in which music and poetry were the leading subjects of instruction. Standing out as these men did in bitter opposition to the tendencies of the age, and as embodiments of that ascetic spirit which was now beginning to wax faint in Israel, it was natural that they should inveigh against the art of the court life, which could seem to them little better than effeminate trifling. Even the temple services did not escape their invective. "The songs of the temple shall be howlings," says the prophet Amos. And in him and others like him spoke the real spirit of the Jewish people, which is doubtless the reason why they were tolerated and respected. If we would follow the track of the purely Jewish music, we must turn from the courts of Jerusalem and Samaria to these very schools of the prophets, secluded in the mountain fastnesses of Gilead or Bethel.

The prophetic ecstasy was doubtless necessary in a greater or less degree for the attainment of all prophecy. And since one of the features of all high spiritual exaltation, and particularly of this prophetic enthusiasm, was the morbid acuteness of the hearing, we may easily suppose that the prophetic ecstasy should be frequently brought on by music. The fact of all prophecy being delivered in the form of chanted verse will at any rate show how essential an element music was to the visionary condition of the consciousness.

If we turn to Saul we shall find what prophesying in its most exalted form actually was, for in his exaltation "he would tear off all his clothes, and lie stretched on the ground for a night and a day together." The condition of a man under the ecstasy, said Montanus, was like that of "a lyre swept by the plectrum." He was unconscious of what he said or did.

Numerous are the miraculous effects that have been ascribed to music by rabbinical tradition, but to suggest that the high estimation which the art enjoyed in Israel was in any way due to its supposed miraculous virtues would be to go too far. The Hebrew minstrels would never have risen above the social status and importance of their brethren in other lands, had not their subject been the noblest that man can aspire to sing of, and had it not been in such thorough harmony with all the highest feelings of their nation. These poets of God sang the praises and the might of God to a nation intoxicated with Deity, and this is why the fame of the brightest minnesinger shrinks to a speck before the majesty of Isaiah.

# CHAPTER VIII

## THE CHINESE, INDO-CHINESE, AND OTHER MONGOLOIDS

The Chinese Scale of Nature—The Scale of the Seven Substances—The Music of Drums, Bells, etc.—Legends of the Origin of Music in China—The Chinese Musical System—Similarities in other Music of the East.

TO the Chinese mere sensuous delight in tone presents such attractions that their musical system is occupied mainly with the analysis and classification of the different qualities of sound, and only secondarily with those sequences of sounds which we call notes.

According to the Chinese, there are eight different musical sounds in nature, each possessing a well-marked character peculiar to itself.

There are: the sound of skin, the sound of stone, the sound of metal, the sound of baked earth, the sound of silk, the sound of wood, the sound of bamboo, the sound of gourd.

Nature having so contrived, man has treated these substances for his own use, and has fashioned skin into drums, stone into cymbals, metal into bells, baked earth into horns, silk into lutes, wood into castanets and vibrating instruments, bamboo into flutes, gourd into mouth-organs.

The sound of skin has eight varieties, and there are therefore eight different kinds of drums, which vary in minute points of construction, as in having a longer or a fuller barrel, or in general bulk, or even in the method of beating; for the eighth variety has two different names, according as it is struck by the right hand or the left. This eighth variety has another peculiarity; for while the others give the sound of skin alone, this qualifies the sound of skin with the sound of rice, which is a subordinate sound of nature, and does not come into the universal gamut. The barrel of the drum is filled with the husk of rice, which has been beaten from the grain in a mortar, and by this means the sound of the rice is united to that of the skin.

The sound of stone is extolled by Chinese theorists as one of the most beautiful of all the sounds. It is said to give a sound midway between the sound of metal and the sound of wood, "less tart and rasping than the sound of metal, much brighter than the sound of wood, more brilliant and sweet than either." To make the stone instruments, of which there are two varieties, the tse-king and the pien-king, both being comprised under the general name king, the stone is sliced into thin plates, about the size and something of the shape of a carpenter's square. The term "cymbals" is misleading, for the stones are not clashed together, but struck like drums with a mallet. The bells likewise present a similar discrepancy with ours, being not rung with a clapper inside, but struck on the outside like the drums and cymbals with a mallet. The cymbals are of various sizes, according to the note they give, are arranged sixteen together on a frame, and played as we should play a dulcimer. When one of them goes out of tune, it can be flattened by taking a thin slice off the back, or sharpened by cutting a piece off the end. In the year 2200 B.C. we read that the Emperor Yu assessed the various provinces in so many stones each, which were to be taken in part payment of their regular tribute. These stones were destined for the palace instruments.

The sound of metal has three varieties, and consequently there are three kinds of bells manufactured to produce it—the po-chung, the te-chung and the pien-chung. Of these, the po-chung is the largest, and gives the richest tone; and the pien-chung the smallest, and produces the most piercing. The te-chung comes midway between the two. The small bells, however, are of more importance in Chinese music than the large ones; for while the large ones are only used occasionally in a piece, the small bells are arranged in sets, and are played solo. There are sixteen bells in all, hung by hooks to two cross-beams on a frame, eight on the top cross-beam, and eight on the bottom one, each bell giving one of the notes of the musical scale.

The sound of baked earth was first extracted by striking a flat piece of baked earth against some hard substance; but the sound thus produced was very unmelodious and harsh. The next attempt to extract it was by infringing on the domain of the drum, and stretching a piece of tanned skin over a vase of baked earth. These vases of baked earth were made in the shape of drums, and struck with drumsticks. These and similar experiments proving unsatisfactory, it was decided to attempt the extraction of this sound from an instrument of wind. A certain quantity of earth was therefore taken, the finest that could be procured. It was made still finer by washing it in several waters, and then worked into the consistency of liquid mud. Two eggs, one of a goose, the other of a hen, served as the models, and the liquid mud was thrown over these and allowed to set. Then the egg on the inside was broken and picked out, and an exact mold of the egg remained. The opening made at the end for the purpose of extracting the egg was next enlarged to serve as a mouthpiece, and five holes were pierced in the bowl, three on the front, and two on the back. Five musical notes were now possible, each giving the desired sound of baked earth.

The sound of silk has two leading varieties and seven minor varieties. It was produced by twisting silken threads into cords and twanging them with the fingers. Little by little it came to be noticed that the sound of silk gave definite musical notes. The cords were then pegged down on a flat board, and the number of threads in each cord counted, so as to preserve the note unaltered for the future. The board was gradually curved to bring the strings nearer together, and the number of strings was limited to seven, which

gave the gamut. Of the instrument thus formed, which is called the kin, there are three varieties, and it is one of the most esteemed in China. The other instrument which gives the sound of silk, called the che, used to have fifty strings, but now has twenty-five. Each string has its own separate bridge, so that there are twenty-five bridges. In this instrument the sound of silk attains its greatest perfection; "its sound far excels that of any European clavichord," says Amiot. Nevertheless, the seven-stringed kin is more esteemed in China, probably in deference to its antiquity, for it is much the older instrument of the two.

The sound of wood is given by instruments which are the strangest of all. One has the shape of a bushel, another of writing-tablets, and the third of a tiger.

The sound of gourd went through somewhat similar experiences to the sound of baked earth, for there were many unsuccessful attempts to extract it before a satisfactory result was attained. It was found necessary to trench on the sound of wood and the sound of bamboo to aid the sound of gourd. Bamboo is by nature the most musical of all substances, for the hollow tubing between one knot and the other, the distance between each knot, and the proportions of the distances, the hardness of the cane, etc., all seem to invite man to blow into it, and the instruments made of bamboo were by consequence the earliest that were invented, and served as pitch-pipes for tuning the other instruments, especially those of silk. The instruments of bamboo are pan-pipes and various kinds of flutes. The instruments of bamboo attain a technical importance above the instruments of all the other seven substances; for not only does the bamboo pan-pipe regulate the tuning of the other instruments, but the succession of sounds which it gives serves as the foundation of the Chinese scale.

It was in the reign of Hoang-ty, runs the legend, that the famous musician Lyng-lun was commissioned to order and arrange Chinese music, and bring it from being a confused array of sounds into a regular system. Without knowing how to proceed with his task, Lyng-lun wandered, deep in thought, to the land of Si-joung, where the bamboos grow. Having taken one of them, he cut it off between two of the knots, and, pushing out the pith, blew into the hollow. The bamboo gave forth a most beautiful sound. It happened that this sound was in unison with the sound of his voice when he spoke; and at the same moment the Hoang-ho, which ran boiling along a few paces off, roared with its waves, and the sound of the great river was also in unison with the sound of his own voice and the sound of the bamboo. "Behold, then," cried Lyng-lun, "the fundamental sound of nature! This must be the tone from which all others are derived."

While he was musing on this, the magic bird, Fung-hoang, accompanied by its mate, came and perched on a tree near and began to sing. The first note it sang was also in unison with the sound of the Hoang-ho, and with the voice of Lyng-lun, and with the sound of the bamboo. Then all the winds were hushed, and all the birds in the world ceased singing, that they might listen to the song of the magic bird, Fung-hoang, and its mate. As they sang, Lyng-lun, the musician, kept cutting bamboos and tuning them to the notes of these magical birds, six to the notes of the male, and six to the notes of the female, for they each sang six notes; and when they had done singing, Lyng-lun had twelve bamboos cut and tuned, which he bound together and took to the King.

The bamboos gave the following sounds when they were blown into: f′, f′ sharp, g′, g′ sharp, a′, a′ sharp, b′, c″, c″ sharp, d″, d″ sharp, e″.

The six notes with the odd numbers were given by the male bird, and those with the even numbers by the female. Each pipe received a name, and the notes given by these pipes constitute the scale of the Chinese, which, according to Chinese mythology, originated in the manner described.

It is hard to imagine that the Chinese bestow much attention on the actual notes that are struck or sounded—as little, perhaps, as they do on the actual forms and figures of their painting—and so their music is best described as a fanciful play with sound, as their painting is a play with colors. If this is the attitude of their musical sense to their music, we shall now have an explanation why their musical system should be taken up primarily with classifying qualities of tone, and only secondarily with musical notes.

When we think of the instruments themselves, it would seem as if they were not merely made to gratify the ear with their tones, but in quite as great a measure to please the eye with their form and their colors. The stones, for instance, of the stone organ, which is perhaps the typical instrument of China, are sorted in degrees of excellence, more out of regard for their colors than for their qualities of tone. They say that certain timbres go with certain colors, and profess to recognize the flavor of a tone by the color the stone has; but this looks like an afterthought, and as if the stones were ranked in order of excellence primarily on account of their colors, for certain colors would please the eye more than others. The stones are worked into all sorts of patterns, such as a carpenter's square, a heart, a shield, a man's face, a fish, a bat.

The characteristics of Chinese music repeat themselves in the music of the Indo-Chinese and other civilized Mongoloids of the Old World, and we may say generally that the music we have been describing just now is the music of the whole of Southeastern and Eastern Asia.

# CHAPTER IX

## THE PERUVIANS AND MEXICANS

Music in Peru at the Time of the Conquest—Peru the Home of the Flute—Contrast with Music of the Mexicans—Mexican Instruments of Percussion and Wind—The Public Dances.

THE most beautiful songs in ancient Peru were those which the reapers used to sing in the maize-fields as they were cutting the crops of the Inca. Whether they were reaping or binding up the sheaves, all the motions of their bodies were in time to the measure of their songs. Except a few of the very best love-songs, there was nothing that could equal these reapers' songs.

The Peruvians, as a rule, were not great singers. "In my time," says Garcilasso, "the people of Peru never sang at all, but they used to play their songs on the flute instead, which came to much the same thing, for the words of the songs being well known, and no two songs having the same tune, the melody of the flute immediately suggested the words to the mind." Flute-playing, it appears, had put singing quite out of court in Peru in Garcilasso's time, and while it had always been in high favor there, just before the conquest it amounted to a positive passion.

There could be no better commentary on the national character than this perpetual flute-playing, which is always a sign of effeminacy; and that the home of the flute should surrender without a blow to Pizarro is only what might have been expected. The flutes which the Peruvians played upon had four or five stops, and were often wrapped in embroidered needlework. The reason the stops were so few was that only songs were played on the flute, and five stops, which gave the complete vocal scale, were therefore sufficient. In the same way many of their pan-pipes only sounded the five-note scale, so that probably the pan-pipes were also used to play the melodies of songs. But most of the pan-pipes were tuned to a fanciful instrumental scale: e′, f′, f′ sharp, g′, g′ sharp, a′, c″, c″ sharp, d″, e″, f″, a″, and these would no doubt trifle with sweet sound and play music not unlike the instrumental music of the Chinese. The Peruvians were such skillful players on the pan-pipe, and delighted in the instrument so much, that they used to form bands of pan-pipes alone.

The idyllic music of Peru is a great contrast to the music of Mexico, where barbaric pomp and joy in the roar of sound reappear again. Copper gongs, copper rattles, conch-shells, trumpets, drums, cymbals, bells, bell-rattles, rattle-organs—these were the instruments the ancient Mexicans delighted in. If the music of Peru was founded on the flute, the music of Mexico was founded on the drum. The Mexicans developed the drum in a manner quite peculiar to themselves. It was an instrument of melody with them, as it is with the Chinese, the Burmese, etc.; but instead of resorting to the somewhat clumsy contrivance of combining a number of separate drums to produce the melody, the Mexicans had discovered how to elicit different melodic notes from the same drum. This they did by the use of vibrating tongues. In the top of the drum, which was an oblong, trough-shaped block of hollowed wood, they made two long incisions, one at each side, reaching nearly the whole length of the drum, and then a cross slit from one to the other. This gave them two tongues of wood, which were tuned c to e, c to f, c to g, and some c to e flat.

These tongued drums were called teponaztlis, and had a very deep tone. When they were played with other instruments, they served as the double bass. But they were also played solo; for teponaztlis of various pitches might be so arranged as to play a consecutive melody between them, much as the Peruvian pipe-players did with their pan-pipes.

The great drum of the ancient Mexicans was called veuetl, and it could be tuned to any pitch by tightening or loosening the drumhead. The copper gongs were struck with copper drumsticks, but the drums with drumsticks tipped with india-rubber. They had musical stones like the Chinese, but they used them in a different way, clashing them together like cymbals. The copper rattles were made like small oil-flasks, the neck being the handle, and the rattle itself filled with small stones. Sometimes these rattles were made of silver, and sometimes of pure gold. Strange instruments were the Mexican rattle-organs, of which there were two kinds—the small rattle-organ and the great rattle-organ. The second, of which the first was only a diminutive copy, consisted of a board twelve feet long and a span broad, on which were fastened, at certain intervals, round pieces of wood something of the shape of drumsticks, and when the board was moved these pieces of wood rattled against one another.

The variety of external form which the Mexicans gave to their instruments was very great. They made their whistles in the shape of birds, frogs, men's heads; their teponaztlis, even the ordinary ones, were covered with carvings. But those used in war were cut in the figure of a man crouching on his knees; his back was the drum, and he had eyes of bone, beautifully braided hair, earrings, necklaces, and boat-shaped shoes on his feet, all carved in a mulberry-colored wood, and highly burnished. The tambourines were constructed in the form of a snake biting a tortoise's head.

The Mexicans had rattles made in the shape of a snake crushing a toad in its coils—instruments very much like the Chinese egg-flutes, which were flageolets with two mouthpieces, giving a bass and a treble at the same time; and pipes and rattles combined in the form of three human heads supporting a pedestal, the pedestal being the pipe, and the heads, which were filled with stones, the rattles.

A highly plastic and sensuous music we might expect to find among such an artistic people, and such the Mexican music eminently was. In the vocal music, "meter and cadence were attended to most fastidiously." Perfect time, perfect unison, are the invariable eulogies passed on the Mexican music, and it is quite in keeping with such a character that dancing was its constant attendant. The Mexicans were the greatest dancers of the world. The princes, the nobles, and the elders of the city, all joined in the public dances with the women and little children. Mendieta describes five thousand dancing at once in two rings, both whirling round, but the outer one going at double the pace of the inner one, composed of elders and others who moved with deliberation and dignity. In the center of all were the drums, teponaztlis, and veuetls on mats. These were beaten in time to the dance and the song. After a while the children of the nobles came running in—little creatures of seven and eight years, some only four or five. These danced with their fathers, and began to sing the song in a high treble. Then the women joined in, and the musicians blew trumpets and flutes, and whistled on bone whistles. Meanwhile, the two rings were whirling round and round, never stopping or slackening for an instant.

# CHAPTER X

## THE ANCIENT ARYANS

The Vina—The Aryan Bards—Composition and Performance of Their Hymns.

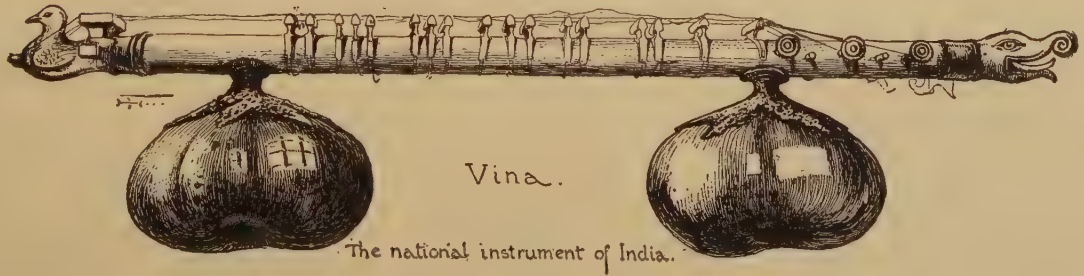
WHEN we first hear of the Aryans they were on the frontiers of India, and lived in the simplicity of the patriarchal state. The musical instrument which they used was called the vina or been. It was a lute of more highly developed form than the primitive lyre which was the ancient national instrument of the Mediterranean races, for the flat board had by this time been considerably curved—not longways, but broadways, until it resembled the segment of a water-pipe that has been cut in two. Then another similar board had been attached underneath, and so the frame came to resemble a pole—this hollow pole furnishing an excellent sounding-board. For a similar purpose two gourds were fastened, one at each end of the pole underneath, each about as big as a melon.

This was the chosen instrument of the Rishis, a class of holy bards in ancient India, who were not unlike the bards and minstrels of the Hebrews. They were said to be under the special protection of Heaven. "Indra loved their songs"; "Agni bethought him of their friendship." They were "the sons of Agni," "the associates of the gods," "they conversed about sacred truths with the gods of old." They were considered more venerable than the priests themselves.

It was their office to compose the hymns sung at the sacrifices, and to their tuneful lutes the Vedas saw the light. The worshipers joined hands about the altar, and moved in a slow religious dance round and round while the sacrifice was consuming. The length of the hymns was determined by the natural phenomena to the celebration of which they were devoted. Thus the hymn to the goddess of the dawn was commenced when the first streaks of light began to whiten the sky, and ended before the sun appeared. The hymn to the sun began when the tip of his disk showed above the horizon, and was finished when the entire circle was visible in the sky.

The composers of the hymns were credited with supernatural powers, and no greater honor could be paid, even to a god, than to bestow on him the epithet of bard. The myth of the Word admirably exemplifies the power of language and song over the ancient Aryan mind. They fabled how the Word walked in heaven before the gods were there. The subtlety of a later age added a pendant to this legend: how the Word escaped from heaven and hid among the trees, and how her voice was ever after heard in the lutes that were fashioned from their wood.

Thus these ancient singers, the Rishis, passed among the Aryan tribes with their inspired hymns. The number of the Rishis was sometimes given as seven, sometimes as nine, while Manu, the great mythical sage of India, speaks of ten.




A GROUP OF PRIMITIVE INSTRUMENTS

From Drawings by Harry Fenn

# CHAPTER XI

## THE GREEKS

Homer and the Minstrels of his Day—Reforms of Terpander—Sappho—Cultivation of Song—Greek Musical Notation—The Enharmonic Genus—Olympus and the Phrygian School of Flute-playing—Stringed Instruments in Use in Greece—The Lyre—Wind Instruments—Greek Dances—The Choral Music of Greece.

VERY low was the estimation of the bard in those Ionian cities of Asia Minor where Homer sang; the bardic age had been followed by a heroic age, in which strength, not art, was the object of man's reverence. It was on the skirts of this heroic age that Homer lived, like other minstrels of his time, poor and despised.

It is a matter of tradition that the lyre to which Homer sang his poems had but four strings. It was customary to strike a few notes on the lyre as a prelude to the song, but not to employ it during the song itself. Homer is believed to have been the first who combined short songs or rhapsodies into one long poem. We may perhaps believe that he sang the "Iliad" and the "Odyssey" entire before he died, as we know they were sung in their entirety in later times, but with greater pomp. In later times the minstrels sat crowned with laurels and arrayed in gorgeous dresses, the "Iliad" being sung in a red dress, and the "Odyssey" in a violet one. Homer sang them in a beggar's gown. A boy would lead him into the center of the hall, and seat him on a stool in the midst of the banqueters, and taking down a lyre from a peg would place it in his hands. He would run his fingers over the strings, turn his sightless eyes heavenward, and begin to sing.

A long roll of minstrels extended from the time of Homer until the days of Terpander—a musician whose reforms are universally acknowledged by the Greeks as the starting-point of their later and more elaborate art. His first innovation was the separation of the prelude from the recital which followed it, and its constitution as an independent piece of music. Next he added words to the instrumental part, creating a new and terse musical form, containing pleasing melody. His next reform was the regulation of tune, presumably by a system of musical mnemonics.

The construction of the Dorian mode is likewise attributed to Terpander by the Greek musical historians. Probably this so-called construction consisted in joining the Æolian and Dorian modes, which in their earliest form existed as independent tetrachords. The Æolian mode—the oldest in Greece—was precisely identical, except in the omission of the lowest note, with the five-note scale of the Chinese and other nations, and that primitive and original scale of uncivilized man which we call the isolating scale. It had a break in the middle, and the notes which composed it were a, b, d′, e′. The union of this with the Dorian tetrachord—the four notes from e to a below—produced the Dorian mode in its earliest form, or, as it is more generally called, "the scale of Terpander," according to which all lyres in Greece until the very latest period were tuned.

Singing, thus released from trammels, attained its perfection in Greece under the Lesbian school of musicians, founded by Sappho, who has been credited with as many improvements in Greek music as Terpander made. The invention of the Mixolydian mode has been assigned to her; likewise the introduction of the plectrum, with which the strings of the lyre were struck, besides numerous reforms in the measures of Greek song. Her life as the president of a college of women devoted to the cultivation of music and poetry has been well depicted by Maximus Tyrius.

The law of melody at that period of Greek art was this: Every note must be either equal to its fellow or double of it. The song of the singer, therefore, proceeded tranquilly along, while variety of expression on the part of the vocalist was secured by the application of certain graces. The principal grace was the prolepsis or slur, which consisted in singing one syllable to two notes. The prolepsis might occur in two ways. It might be *di grado* or *di salto*. The procrusis consisted in skimming lightly over two short syllables, and bringing the full emphasis on the long one. The kompismus or "saucy grace" was the staccato. The melismus was the "connected staccato."

That which we now regard as the dream of theorists, and an ideal beauty or delicacy which can never be realized in practice, was an everyday thing with Greek singers; namely, the enharmonic genus, or the correct intonation of quarter-tones. We have caught a gleam of its existence among primitive men, but only for a moment, for it soon vanished away, being but the spangles which speech flung off in its passage to song, and scarce destined to outlive the transit. Directly song began, by benefit of the chant, from that moment did the diatonic scale begin. As harder things will always give way to easier ones, so did the enharmonic pass away before the bold and simple diatonic song.

The Greek enharmonic divided the semitone, where it occurred in the scale, into two enharmonic demitones, which were preceded downward and succeeded upward by the interval of a major or minor third. Strange and unmelodious as it may appear to us, the enharmonic was esteemed one of the greatest ornaments of music. Nor was its compass ever extended so as to subdivide all the notes of the scale, but was limited to the partition of the semitones.

The honor of introducing the enharmonic into Greek music is universally attributed to Olympus, a Phrygian flute-player. Olympus came playing the flute from Phrygia to Greece. His flutes wept as he played them, by virtue of this beautiful mode. Romance and sentiment began to color the white light of the Greek music. The Phrygian satyr, Marsyas, whom Apollo

had vanquished and crushed, lived again in the beautiful Olympus, who founded a school of flute-players in Greece.

We must now consider what effect dissemination of the enharmonic would have on the make and structure of the Greek instruments. It would plainly lead to an increase in the number of their strings or stops. The chief stringed instrument at this period was the magadis—a lyre with a bridge across the middle of its strings, so that the notes could be sounded in octaves. The strings of the magadis under the influence of the enharmonic were tuned: a, b flat, b, b sharp, c′, d′, e′, e′ sharp, f′, g′, with the octave below for each tone.

The pectis and barbitos, which were smaller varieties of the magadis, possessing five strings apiece instead of ten, were tuned: the pectis, e′, e′ sharp, f′, g′, a′, and their octaves below; the barbitos, b, b sharp, c′, d′, e′, and their octaves.

Doubtless similar concessions to the enharmonic were made by others of the numerous instruments which between now and the times of Sophocles were invented or introduced from various quarters into Greece. Of these we will now mention and describe some of the principal: The scindapsus was a high-stringed instrument to accompany women's voices. It had a willow frame, and was very light to hold. The enneachordon had nine strings, as its name implies. The phœnix and the lyrophœnix were plainly the Phœnician lyre, introduced as a novelty from Phœnicia. Ibycus, the poet, has the credit of introducing the small Egyptian triangular harp, the sambuca, at this period. It became notorious in later times as the instrument of the courtesans. The spadix was such another—a woman's lyre—and had the reputation of being an effeminate instrument. The epigonion was a great lyre of many strings, invented by Epigonus of Sicyon. The simicium was likewise a large lyre. The monochordon was a one-stringed lute introduced from Arabia. The primeval bin or kin was introduced as a curiosity from foreign parts, and the story current to account for its simplicity of shape was to the effect that it was made by the Pygmies, who lived on the shores of the Red Sea, out of the laurel that grows there.

The trigonus and the heptagonon were foreign instruments, of which the former was triangular, and the latter seven-sided. All the rest of these instruments, except the sambuca, had been assimilated more or less closely to the shape of the national lyre. For the lyre was the king and sovereign in Greece, and despite this crowd of interlopers still held its own. Its shape had not altered, nor had its strings been increased, since the time of Terpander.

And since the lyre has so glorious a race to run, and young Apollo played it, we may well pause to describe it minutely and relate with care its every part. Let us preside at its making. Hermes, walking by the sea-shore, found a tortoise, and he killed it, and made the shell empty. Then turning to some reeds that were growing near, he cut pieces off them, all of a length, and, drilling holes in the tortoise-shell, put these pieces of reed through, pushing them into the body of the shell, for they were to serve as blocks to take off the strain from the shell. He next covered the shell with a piece of bull's hide, and fastened two horns to one end of the shell, one on each side. Then he fixed a piece of wood to be a crosspiece, from the tip of one horn to the tip of the other, tied seven strings of gut from the crosspiece to the bottom of the shell, and the lyre was complete.

In later times some additions were made to this form, and one or two variations. The additions were pegs in the crosspiece, to fasten the strings to; a bridge to prevent the strings touching the shell; and two sound-holes cut in the shell, in order to add to its resonance. The variations were in the materials of which the body of the instrument was made, for sometimes it was made of wood.

The lyre reigned supreme in Greece itself. But there was one Greek city which was an exception to the rule. And this was the luxurious city of Sicyon, where the women were the handsomest in all Greece. Sicyon, the mart of Asiatic merchandise, and the Sicyonians, accustomed to the pomp and luxury of their merchant princes, could not be content with the simplicity of the lyre, nor with the smallness of its tone. They preferred and delighted in a variety of lyre called the cithara, whose horns were broader and hollowed out to act as sound-boards, and the belly of which was larger and broader. These two variations were plainly introduced for no other object than to increase the resonance of the strings. The cithara, from Sicyon, spread through Greece, and gradually attained wide popularity; but only the great and illustrious singers could employ it as the accompaniment of their voice, owing to its sonorous tone drowning all ordinary utterance.

The cithara was decked out with carving and paint; it was one of Greece's "sweetly-sounding carvings." The cithara-player was arrayed in a long flowing robe, and, crowned with a garland, he stood on an eminence among the people, and sang his beautiful song. The long flowing robe was what Arion arrayed himself in when he was told to prepare to die, having to cast himself in the sea to escape the malice of the sailors. Appareling himself in his robe, and with his cithara in his hand, he stood on the poop, and sang the Orthian song. And even those sailors retired awhile to hear him, for he was the finest cithara-singer in the world.

So the cithara was the instrument of the great and splendid singers, and it was thus the instrument of the Agon (the musical contests at the Olympian, Pythian, and other games). But on all other occasions the lyre was nearly universally employed: at banquets, revels, at the gymnasia, in domestic life; used by women, boys, and men alike.

Turning from the stringed instruments of Greece to the wind, we shall be aware of as numerous a variety. Flageolets, flutes, clarinets, and oboes were all represented. To the first class belonged the monaulos, the nightingale of the pipes, and the Lydian flute; to the second the photinx and the lotus pipe; to the third the Phrygian pipe and the elymus; to the fourth the gingras and the nablas.

The materials of which the pipes were made were reeds, copper, lotus wood, boxwood, horn, ivory, or laurel. Many of them were double. The Phrygian pipes were double, being double clarinets, and the Lydian pipes likewise were double flageolets. The pipes were not joined, but were held loosely in the hand. The right flute, which was the deeper one,

played the melody, and the left, the higher one, performed the light accompaniment to it.

Such was the Greek method of accompanying, not only in the case of two flutes supplementing one another, but even with the lyre and the voice. The "melody," which was assigned to the latter, habitually traveled at a low pitch by comparison; while the lyre flung its artless harmonics "above the song." This was the method of accompaniment which had been introduced by the poet Archilochus at an early period of Greek music, and remained as the regular form throughout the whole history of the art.

Accompaniment and harmony had thus grown up; the instruments had been perfected and multiplied; the graces of song had been carried to a height of excellence, while the elaboration of time and rhythm was being worked out in the dances. The musicians who now came forward as the exponents of Greece's best music were the choral poets, such as Ibycus, Bacchylides, Simonides, and Pindar, whose compositions were designed with a view to the evolutions of a vast body of dances no less than the delivery of the music by song and instrument. Dancing had always been the most popular of pastimes in Greece. It passed, indeed, beyond a pastime, and became a great and serious art.

The Cretic foot was first devised in the dances of Crete, where Apollo himself was said to have led the measure, striking his lyre as he led the dances, with his hair wreathed with leaves, and twined with threads of gold, and his arrows rattling on his shoulders. With such a picture before us, we shall cease to wonder at that expression of Simonides, who says that the dance is dumb music, and music is speaking dancing.

The construction of the choral songs flowed naturally from the form of the ancient round dance, being arranged in a strophe sung in one key, an antistrophe delivered in another, and an epode (a later addition, during which the dancers stood still or marked time) probably in the key of the strophe.

In 250 B.C. at a festival to Apollo, a band of several hundred musicians played a five-movement piece representing Apollo's victory over Python. Such programme-music indicates a far more advanced school than many writers admit.

# CHAPTER XII

## THE GREEKS (CONTINUED)

Organization of the Greek Musical System by Pythagoras—The Chromatic Genus—Greek Modes in the Form they Reached under Aristoxenus—Greek Harmony—The Brotherhood of Pythagoras.

BY the time of Pythagoras the following modes were in use in Greece: the Æolian or Hypodorian or Locrian mode, the Hypophrygian mode, the Hypolydian mode, the Dorian mode, the Phrygian mode, the Lydian mode, and the Mixolydian mode. These modes differed in pitch, the lowest being the Æolian, which ranged from b to b; and the highest the Mixolydian, with a compass of from a to a′. The three genera of Greek music, the diatonic, chromatic, and enharmonic, of course prescribed the order of the intervals in every case.

The problem which lay before Pythagoras was the union of these various modes into one scale, which might be of any complexion, provided only it exhibited in a lucid and convenient form all the modes here recorded. He took the Dorian mode, and to each end of it he added two tetrachords; namely, a tetrachord to the lower e—b to e, and a tetrachord to the upper e—e′ to a′. The scale as now constituted was b, c, d, e, f, g, a, b, c′, d′, e′, f′, g′, a′. While the extreme tetrachords here are conjunct, the interior ones, it will be observed, are disjunct.

Pythagoras, having thus a scale of two octaves, all but a note, before him, took the Mixolydian mode, and applied it to the lowest note, b, and since the semitones of the Mixolydian mode are between the first and second notes, and the fourth and fifth notes, it will be seen that the Mixolydian mode exactly coincides with the notes of this great scale from b to b. Pythagoras called the octave in this great scale from b to b the Mixolydian octave. Next he took the Lydian mode, in like manner, and applied it to c, which is the second lowest note of his great scale. Since the semitones of the Lydian mode occur between the third and fourth notes, and also between the seventh and eighth, it will be seen that the Lydian mode exactly coincides with the octave from c to c, as the Mixolydian had with the octave from b to b. Pythagoras called the octave from c to c the Lydian octave. He applied the Phrygian mode in like manner to d. The Dorian mode stood as it was. The Hypolydian he applied to f; the Hypophrygian to g, and the Æolian to a. He named these various octaves by the names of the modes.

In order that his scale might have perfection, which it could not have if not rounded off by octaves, he added a note (a) to the bottom of it. This he called the "added note." In order to accommodate the scale to the workings of the enharmonic genus, Pythagoras adopted a simple and effective device. The two middle notes of each tetrachord, beginning from b, he called movable, the other notes he termed fixed. The

chromatic genus could also be expressed by this scale written with the movable notes altered as needed. The chromatic genus made a leap of a tone and a half, and divided by two chromatic semitones.

By the time of Aristoxenus, who lived some centuries after Pythagoras, various new modes had sprung up in Greece in addition to the seven for which Pythagoras had made allowance in his scale. Room had to be found for these—the new ones were eight in number—and the scale of Pythagoras was augmented by the intrusion of as many chromatic semitones.

The Greek harmony, which had partaken more of the nature of improvised accompaniment up till the time of Pythagoras, was by him organized and laid down on scientific principles. He admitted as concords the octave, fifth, and fourth; to these were afterward added the double octave, the twelfth, and the eleventh. As discords, the second and third were permissible, and perhaps the ninth and tenth.

More interesting, perhaps, to general sympathy than the technical labors of Pythagoras for the cause of Greek music was his institution of a musical brotherhood in the south of Italy, among whom he sought to realize his doctrine that music is the great means of education in life, and the guide to all moral virtue. The members of its confraternity all rose together at an early hour in the morning, and having assembled, sang many songs and hymns in chorus, which freed their spirits from heaviness, and attuned them to harmony and order. This was sometimes varied by instrumental music for a change, without the accompaniment of singing.

It was their custom to meet together in some selected spot, generally in a temple, or in a portico, or avenue, and there they walked and conferred together, teaching and receiving instruction from one another in music, arithmetic, and geometry, the arithmetic and geometry being designed to educate their intellect, and the music their passions and feelings. In this conclave they made use of ineffable melodies and rhythms, not only to correct any perturbations of mind which might have arisen in spite of all their care, but also to sink deep into the soul, and subdue any lurking tendency to jealousy, pride, concupiscence, excess in appetite, angry feelings, looseness of thought, and other weaknesses of soul, for all of which there were sovereign musical specifics, that Pythagoras had prepared like so many drugs. After some hours they betook themselves to lawns and gardens, to exercise their bodies in various ways. In the common hall, toward noon, they had their first meal of the day, only eating bread and honey, or a piece of honeycomb. When evening came, they again occupied themselves with musical concerts for some hours.

It was amid the privacy of this ascetic brotherhood that the mysterious doctrines of Pythagoras were elaborated touching the creation of the world by music and the harmony of the spheres.

# CHAPTER XIII

## THE GREEKS (CONCLUDED)

Three Specimens of Ancient Greek Music—Tragedy at Athens—The Great Theater of Bacchus—The Actors—Method of Performing the Tragedies—The Chorus—Choral Dances and Songs.

WHERE are the melodies that filled the clear air of Athens in the heyday of its music? They are all perished, like its glory. Inscriptions cut in stone endure from the days of Egypt; sounds, that have an affinity with breezes, will scarce fetch a century's antiquity. Time, that has spared the treatise of Aristides, has wafted away the melodies of Sappho.

Three poor fragments alone remain from the Roman period: the first is from a hymn to the Muse by Dionysius, who was a poet of the Greek revival under Hadrian; the second is a hymn to Apollo by the same; and the third a hymn to Nemesis by the poet Mesomedes, who was probably a contemporary of Dionysius, but whose date we do not certainly know.

In Athens itself the center and meeting-ground of the musical life of the city was at the great theater of Bacchus, where the tragedies—or, as they should be more correctly termed, the operas—were performed at stated seasons of the year in honor of the god to whom the theater was dedicated. They were part of a religious observance connected with the worship of Bacchus, having originated in their most primitive form from the dithyramb, or sacred hymn in honor of that god, which was danced round his altar with appropriate mimic gestures by the worshipers.

The great theater of Bacchus was constructed on a hillside, the seats being cut in tiers on the hill. Thirty thousand seats were provided for the spectators, and in a great open space below them, not unlike the arena of our circuses, was a large flat piece of ground, called the orchestra, where the chorus went through its evolutions. In the center of this rose the altar of Bacchus, on which an aromatic gum was kept burning during the performances, in remembrance of those ancient times when the blazing altar was circled round by the dithyramb. Fronting the seats, on the other side of the orchestra, rose the stage, which was as high as the lowest seat of the tiers. Behind the stage there was a large saloon for the actors and chorus, with property rooms and dressing-rooms to the right and left of it.

Behind all there was a large park or lawn, set with trees, with a portico round it, for the chorus to rehearse their parts in, and wherein promenaders might expatiate between the pieces.

The actors all wore masks, inside of which was an apparatus resembling a speaking-trumpet, the object of this being to make the voice carry to the farther verge of the spectators. The actors declaimed their parts in the manner of the epic rhapsodists, reciting in a sort of exalted monotone. When they had finished their dialogue or harangue, the chorus, preceded by a line of flute-players, came dancing through the side wings into the large arena of the orchestra singing a most harmonious and plastic song. The flute-players ranged themselves on the steps of the altar, fronting the stage, while the chorus, in time to their song, performed their dances and evolutions. At the conclusion of the song and dance of the chorus, the actors began their chants again, which were followed by another choral song and dance, and in this graceful interchange of melodies, music, and impassioned or chanted declamation, the structure of the drama consisted.

The chorus entered through the wings of the orchestra with all the pomp of a mimic army. When they were fifty in number, which was during all the prime of Æschylus, marching with their band of flute-players before them, they were an exact representation of the Spartan company of fifty called a pentecostys. They marched either in column or in ranks, like a body of soldiers in battle array. Proceeding down the large open space of the orchestra, they took up a position round the altar of Bacchus, where their leader, like the captain of the Spartan company, stood on the steps, and led the song which they had been singing as they entered. When it was a chorus of women, they would enter in a style less martial, as in the "Prometheus," where the fifty daughters of Oceanus, the nymphs of the sea, are drawn in through the air in a car, with all their azure wings rustling.

The action of a tragedy was diversified with various choral dances and songs; the lyre often accompanied the declamation of the action, but the flute was the instrument *par excellence* of the dances. At certain places of the tragedy, principally at its most impassioned moments, the actors themselves broke out into melodious song. But these instances were rare, and when they became common in the decline of the art under Euripides, who invented the monody or "florid solo," they met with reprehension from the best critics in Greece. During the epoch of Sophocles and Æschylus, the palmy days of the Athenian music, the florid and melodious effects of song were reserved for the chorus alone, the actors being forced to content themselves with chanted declamation. In the graceful and frequent alternation of these two forms, the main beauty and sublimity of tragedy, in the opinion of Aristotle, consisted.

# CHAPTER XIV

## THE ROMANS

General Mingling of all the Musics of the Ancient World at Rome—The Roman Pantomimes—Instruments in the Orchestra—Nero—His Performances at the Theaters—His Patronage of Organ-builders—The Water-Organ—Death of Nero—The Early Christians—Their Psalms and Services—Progress of Music among Them.

IN Rome we find, after centuries had passed away, not only the reappearance of the gay Greek music, but in that capital of the earth a general mixing and blending of all the musics of the pagan world. Under the arches of the Campus in Imperial Rome might have been heard the sambucas and gingrases of the Syrian dancing girls, and beating in the taverns hard by the drums and cymbals of the tipsy priests of Tyre; in the theaters the flutes and lyres, and songs of Grecian chorus-singers, and winding along to the temples of Isis and Serapis, bands of Egyptian musicians with harps and sistrums—all the world's minstrelsy was there, in that great churning-press of nations which men called Rome.

The theaters, where we shall find the central point of the music, no longer served as the temples of a national religion, but were places of spectacle and amusement. Not only had the plays lost their religious significance, but they had also greatly changed in character. Tragedy had in a great measure passed away, and the pantomime reigned as the popular entertainment in its room. As in the tragedy, there were chorus and actors in the pantomime, but the chorus took no part in the action of the play. Stationed on the stage, they formed a kind of orchestra, partly vocal and partly instrumental, which accompanied with music and song the gestures and dancing of the performers.

The instruments used by the chorus were worthy of the pomp and pageantry of Rome, and also of that Oriental love of din and roar, which in Rome appeared so strongly, being cymbals, gongs, flutes, pipes, gigantic lyres, castanets, rattles, clattering shells, and foot-castanets. The cymbals, small and concave, almost fitted in the palms of the hand, yet made a loud clashing noise. The gongs were generally known by the name meaning "vinegar-jar gongs," because in shape they were much like vinegar-jars. They were made of brass, or sometimes of silver, and give a rich sonorous sound

when struck. The flutes and pipes were much like the Greek pipes, some of them, however, being bagpipes. Long ago in the fields of Latium had the shepherds discovered the art of fitting their pipes into a bladder or bag, which should act as a wind-chest, and greatly lighten the labor of blowing. The gigantic lyres were also like the Greek in shape, but much larger and more powerful. The rattles were brass rings attached to iron rods. The castanets were sometimes made of brass, and decorated with bits of crockery, wood, etc. The shells were rattles of crockery-ware or shells. But most remarkable were the foot-castanets; they were great clattering fans, or clogs of wood, that were worked by the foot, and generally in exact time to the steps of the dancer; for all the time that the orchestra was singing and playing, the actors were carrying on their dumb show to the audience, endeavoring to express by their motions and gestures the action of the narrative that the chorus was singing.

These chorus pantomimes were produced on the most stupendous scale. Sometimes more people were on the stage than there were in the theater itself, for what with the immense pageants of actors, and the great choruses of singers and instrumentalists, the stage was full: "The passages are full of singers," says an eye-witness; "the orchestra is thronged with trumpets, and every kind of pipe and musical instrument peals from the stage." There were interludes of instrumental music, *entr'actes,* and overtures of flutes alone. The scenic displays were licentious; and Roman music lacked the chastity of Greek art.

Its chief patron was the Emperor Nero, who was celebrated as a professional singer in the theaters. His favorite parts were Orestes, Canace, Œdipus, and Hercules Furens. He had made his début at Naples in the third year of his reign. Scarcely had he stepped on the stage and begun the opening *scena* of the tragedy, when the shock of an earthquake was felt in the theater. Some said that the gods were angry that the emperor of the world should be seen in such a character. During all the time that he was singing at Naples, he would scarcely allow his voice any rest, and only left the theater for the baths. From Naples he went to Greece, and sang at the principal theaters there, entering into public competition with all comers at some of the games, and several times receiving the prize. Such diligence did he use to improve his voice, that he would sit up with his singing-master, Terpnus, till late in the night, practising his arias and roulades for the next day. He slept with plates of lead on his chest to correct unsteadiness of breathing and give him the power of sustaining his notes in equal volume. He would also abstain from food for days together in order to purify his voice, often denying himself fruit and sweet pastry, which are known to be prejudicial to singing. He was not only a cultivated singer, but a skillful performer on many instruments as well, and eminently a connoisseur. He could play the flute with the best players of his day, and was no mean performer on the trumpet. He was also a skilled lyre-player, but affected particularly that small Assyrian instrument the pandura, with three or four strings, which was now making its way along with other musical oddities to Rome.

During a musical tour of his through Greece, a revolt broke out among the Gallic legionaries, who put their general, Vindex, at their head, and began to march on Rome. Their disaffection was joined by the legions in Dalmatia under Galba, a more experienced general than Vindex, and a more powerful opponent. The news of this rebellion drew Nero reluctantly from the theaters of Greece, and after many delays on the route he appeared at last in Rome. The armies were not far off, and prompt action was essential; but instead of haranguing the senate, and issuing orders for calling out the troops, he spent the first day of his arrival in examining a new instrument, which had just been brought to Rome. It was called an organ, and had been made after the designs of Ctesibius of Alexandria, who derived the first idea of his water-organ from the clepsydra, or water-clock. The water in this mechanism was made to drop upon wheels, the motion of which was communicated to a statue, which gradually rose as they went round, pointing with a stick to the hours marked on a pillar. At night it sounded the hours on a flute instead, the air being forced through the flute by the agency of water. Taking his hint from this, he had made the hydraulis, or "water-flute," and eventually the water-organ, which, after various improvements, had traveled to Rome.

Having seen the instrument, Nero was well pleased with it, and determined to introduce it into the theaters, saying that it would make a most agreeable addition to the orchestras of the pantomimes, and would also come in well for tragedy. The same evening he banqueted, meaning to commence his preparations against the rebels next day. But the next morning brought news that another legion had revolted, and that three armies were marching on Rome. Nero assembled the singers and dancers from the theaters, and had them dressed like Amazons. Then putting himself at their head, he ordered the gates of the city to be flung open that he might go to meet the foe. He believed that perhaps some prodigy would be worked in his behalf, or that the soldiers, amazed at so strange an equipment, might return to their allegiance. But when the push came, and the armies were close to the city, his friends all abandoned him. Only a freedman of his, named Phaon, and the boy Sporus, whom he loved, and two slaves, still remained faithful, and with these he set off to Phaon's country house, in a storm of thunder and lightning. He was there introduced into a small chamber underground. He made them dig a grave, and Sporus begin the funeral lament. Nero looked at the grave, and cried, "What an artist dies in me!" But while he was yet speaking the hoofs of his pursuers' steeds were heard clattering in the distance, every minute growing louder and louder. He burst into a verse of Homer's:

> The gallop of swift-footed horses strikes on my ear,

and, when he had finished singing, set a dagger to his throat, which by the help of Epaphroditus, his slave, he plunged in, and so he died.

Pagan music died with him; for though those theaters and pantomimes and great orchestras of many nations still survived, and a long line of emperors were still to come, yet a new music had begun. About this time a belated wayfarer, coming home at night through the Flaminian or Latin Way, or other road on the

outskirts of the city, might have seen lights among the tombs, or glimmering from the catacombs underground; and muffled voices would strike his ear, as of men engaged in secret prayer and forbidden rites. The Christians had come, and these were their assemblages. Food for the torches of Nero, as the years wore on they waxed stronger and more numerous; but at first, and for a long time, they were obliged to hold their gatherings in such places as these. They met always in the evening, and sometimes at the dead of night, for fear of the law which prohibited all secret assemblages. They were the dregs of the people, many of them slaves, and all poor and despised and friendless.

At these meetings they would sing psalms, and in their psalms they were all unconsciously framing the new music of the world. It grew, as all musics originally grow, from the bosom of speech. Their psalms had no meter, and would fit no tunes, none of the gay tunes of Greece and Rome, that were fluttering on the golden surface of life, if indeed they had sorted with the mood of these poor outcasts. But a new style of strain, quite different from all we have hitherto been speaking of, must be born in the world to express them.

Greek music was born amid the patter of the dancers' feet, in showers of sunlight, and swimming of the senses. But Christian music had its birth in subterraneous vaults, among desperate men, to whom sorrow was a sister, and fear their familiar. The psalms in their services they muttered and mumbled, rather than sang. On happier days they would exalt their voices and declaim a little the words, but still it was far from singing. The only approach to the regularity of musical contour was the parallelism of parts in each verse, like that peculiar to the Hebrew psalms.

The congregations were accustomed to divide themselves into two groups, and declaim verses about, or else the halves of verses, first one group singing, and then the other answering them. This was called the antiphonal method of singing—the Semitic manner of choral declamation.

In addition to this comparatively organized method of singing, the congregations were accustomed to give vent to their emotions in the words "alleluia," "amen," "hosanna," etc., which they would exclaim in ecstasy of worship.

The primitive Christian idea of music may be gathered from the following utterances of the Fathers of the Church: "As David sang psalms on a harp to the Lord, so do we, too, sing, but on a harp whose strings are alive—our tongues are the strings; and more the Lord does not require." "The only instrument we use is the voice. The Word, and the Word of peace, is enough for us. Let syrinxes be given to silly clowns, the pipe to superstitious men, who pay honor to idols. Such instruments are to be banished from all sober company, and are more fitted for beasts than men. How entirely, then, must they be kept from the assemblages of Christians! Be far from us those florid songs and dissipated music, that corrupt the morals!"

Yet there was no preserving this simple music in its infant purity for long, and shutting out completely the influences of the world.

As it was the custom to have a president of the meeting to preach and take the lead in the prayers, so it was also the practice in the psalmody to have a precentor who should lead the psalmody; this seems to have been the habit from very early times. It was natural that this leader, feeling himself looked up to by the others, should sometimes be vain of his duties, and introduce a touch of art into the simplicity of the Christian psalms. Yet this did not have much effect on the congregations until largeness of numbers, or a growing respect for ceremony, which even their simplicity could not quite be free of, made them choose certain members of their body as regular psalmists in their services, who should follow readily the lead of the precentor and act with him, and whom in their turn the general congregation should follow. Toward the end of the second century after the beginning of Christianity, we find among the regular officers of their gatherings—doorkeepers, exorcists, readers, etc.—the names of singers also appearing, by which we may be sure that actual choirs had begun to be employed. Among these singers women as well as men were usual.

As the Christians grew stronger and more numerous, and numbered wealthy converts in their ranks, they began to worship more openly and with greater pomp. They would hold their services in basilicas, or public halls, which were the halls that the magistrates sat in during the daytime. Here would the Christians assemble, and conduct their services; and "the roofs reëchoed with their cries of alleluia"; and the sound of their psalms, as they sang them in immense congregations, "was like the surging of the sea in great waves of sound."

# CHAPTER XV

## EARLY CHRISTIAN MUSIC

The First Christian Songs and Psalms—Weakness and Unsteadiness of the Singing—Indifference to these Points on the Part of the Worshipers.

AT the services of the early Christians, the utterances by the congregation of "alleluia," "amen," and "hosanna" became much extended, for they loved to linger over them as they said them. Repeating the alleluia, they would dwell upon it, and declaim it, "alle------luia.....," as if they were loath to let it go. As they sustained the tones, what waverings and tremblings would there be of their untaught voices! no long-drawn notes, such as practised singers give, but wayward dwellings on their loved words, and sighs of earnestness and emotion. "Amen" in like manner they would dwell on—"A------men"—as if it were never to be done, so much they longed to express its meaning. But besides these, actual chants and psalms had grown up, often they knew not how. First there was the angelic hymn. They called it a hymn indeed, but how far was it from being what we think of when we speak of "hymn"! It was rude and shapeless, like their psalms, with no meter to form or adorn it, and was the very utterance of their souls. Its words were those beginning: "Glory to God in the highest, and on earth peace, good will toward men." This was the angelic hymn they sang, and as they sang they thought the angels in heaven sang with them every morning. There was also the cherubic hymn, or trisagion, which was revealed in a vision to an ancient Hebrew prophet. Also, there was a verse of song, not so extended as these, which had grown up more like the "amen" and the "alleluia," as a passionate exclamation in the services, "Lord, have mercy on us," or "Kyrie eleison," which was much lingered on, in the utterance, "Ky-------rie.....eleison."

Let us now examine more closely these Christian chants and psalms. First, they would have no tonality, for what were tones and scales to earnest men, who also were in the main ignorant men, knowing little more than how to praise God, and whose psalms were but the overflowings of an earnest heart? Even if the precentors had been skilled enough to check off the psalms in apt tonalities, what scope had they to make their knowledge good among such simple singers? But the absence of instruments from the psalmody was another reason why they would find it difficult to make much musical precision. Next, their psalms would suffer from all the failings of uneducated voices. If we examine the behavior of such a voice, we shall notice first that it has the greatest difficulty in lighting on a steady note. An uneducated voice will always anticipate a note it rises to, or a note it falls to, by two or three others on the way. Whether it does so because it cannot yet wholly shake off the influence of speech, which seldom makes intervals, but covers all up, or because there is a greater ease and less effort in sliding up or down than in jumping, may well admit conjecture.

How would this unsteadiness of tone be made evident in the unpractised Christian singing, especially in those exclamations of praise and fervor, the "alleluia," the "amen," and the "Kyrie," etc., where they dwelt so lovingly on the syllables as if they were loath to let them go!

The real truth is that the main aim of the early Christian song was not the exposition of musical tune, but the fervent utterance of holy thought, to the detriment and contempt of the tones in which it was uttered. St. Basil, who describes Christian music at this time, saying that the Holy Ghost was the author of it, considers that its main title to praise is that it profited the soul by the holy thoughts it expressed and the holy words it declaimed. "For through it," he says, "high advantage comes to one and all; for those who are old and steadfast in the faith, with what delight do they hear the music mixed with holy mysteries! and those who are young in years, or touching perfection of virtue as yet not grown to ripeness, while they think they sing, in reality learn."

St. Basil was the Bishop of Cæsarea, and we hear of the singing at his services, how they would pass the night in a vigil of prayers and weeping, and then, when the day broke, would begin the singing of their psalms. St. Basil, more than any other man of his time, was the supporter of the early Christian spirit, and in his ordinances about music he followed the pattern of St. Athanasius, or the Alexandrian style of Christian song, which was the best and purest exponent of the Christian spirit; for now another style of song was growing up in Italy, called the Italian style. But Alexandria, and Egypt generally, had been the stronghold of the primitive Christian spirit. There the monks preserved the earliest and simplest style of Christian song, singing antiphonally, and rather speaking than singing. St. Athanasius would have it also so at Alexandria, making the people rather read and speak than sing; this was the style which St. Basil upheld at Cæsarea. There was an intimate communion between the Church of Cæsarea and the Church of Armenia, which was an offshoot from the Church of Cæsarea. Armenia in its seclusion had preserved the earliest Christian traditions, having been founded in the second century. The influence of St. Basil was in course of time extended to Constantinople, and a service that he had written began to be used there.

# MEDIEVAL AND MODERN EUROPEAN MUSIC

## CHAPTER XVI

### THE MUSIC OF THE MIDDLE AGES

**Modes — Neumes — Theorists — Organum — Solmization — Measured Music—Counterpoint—Motets—Troubadours—Minnesingers—Music in England—Dufay to Lasso in the Netherlands—Italian Choral Music—Early German Composers.**

DURING the centuries in which the Roman Empire was falling to pieces, and until some of the modern states began to emerge from the chaos of barbarism and bloodshed, the development of any art was impossible. Music was only cultivated by churchmen and was of the simplest description—confined to melody only, and indefinite in pitch and rhythm.

A certain number of scales or modes, and a few simple traditional formulas of melody, were authorized for Church use about the fourth century; and a few more modes, which were really only extensions of the earlier ones, were added some centuries later. The modes of the earlier group are always associated with the name of Ambrose, Bishop of Milan, who died 397 A.D., and are called authentic; the later ones are traditionally attributed to Pope Gregory the Great and are called plagal modes.

The methods of writing music were extremely scanty and imperfect. The sources of the modern system of writing were the neumes, which were marks put over the words to be sung, and indicated vaguely the inflections or changes of pitch to be used. They were made more definite as time went on by drawing colored lines through the haphazard open order of the neumes, which were thereby made to indicate definite relations of pitch and definite intervals; and the shapes of some of the neumes, through which the lines were drawn, gradually changed into some of the notes which are used in modern times.

In the absence of composers, the early Middle Ages were plentifully supplied with theorists. One of the first important theoretical works of the medieval dispensation is the work called "Musica Enchiridiadis," formerly attributed to Hucbald, but now to Otger, Abbot of St. Pons de Tomières, of the tenth century. It contains information about notation, and also about the organum or diaphony, which was the first form of harmony, and consisted at that time chiefly of consecutive octaves, and fifths or fourths, added to the plain song of the Church.

To Guido d'Arezzo (about 1000-1050 A.D.), another monk, is attributed the distribution of the twenty notes then used into groups of six, which were called hexachords. To him also is attributed the invention of "solmization," which is the naming of the notes of each hexachord by the syllables, ut, re, mi, fa, sol, la. The origin of these syllables was a verse of a hymn to St. John, each line of which began with one of them, and each of which was sung to phrases beginning successively a note higher each time. This system of naming the notes has persisted into modern times; but ut, as a bad syllable to sing, has been altered to do, and the syllable si, to complete the necessary seven notes in each octave, has been added.

In the early days there appear to have been no means of defining the relative length of notes; and it was not necessary to find any so long as music was purely melodic. But when men began to sing in parts some means had to be devised to keep the voices together. The first work of mark attempting to deal with this subject was by Franco of Cologne. It was called "Cantus mensurabilis," or "Measured Song," and was probably written about the middle of the twelfth century. He adopted four standards of length, and called them —(1) maxima, or duplex longa, (2) longa, (3) brevis, (4) semibrevis. Their relations to one another varied in accordance with a time-signature which was put at the beginning of the music, which showed whether each long note was to be equal to two or to three shorter ones. In course of time the long notes dropped out of use, and the longest note now in common use, the whole note, is the shortest in Franco's series. He also indicated an advance in feeling for harmony by expressing his preference for mixing up thirds and sixths with the so-called perfect consonances, instead of going on in rows of fifths and fourths.

This development of harmony implies the transition from diaphony to descant; as the former consisted chiefly of mere doubling of a melody or plain song at the fifth or fourth, and the latter entailed more freedom of the parts. The improvement was chiefly arrived at through the attempts of the singers to vary the monotony of the organum by the addition of ornamental notes, such as in modern times are called passing notes. These extempore attempts were imitated by composers, and hence arose the distinction of "contrapunctus a mente," which was the extemporaneous descant of the singers, and the "contrapunctus a penna," which was the written counterpoint of the regular composers.

The musicians of those days adopted also another method of singing in parts, which was to sing several tunes at once. They accommodated them by modifying the tunes a little when the roughnesses and dissonances were too conspicuous; but none of the many examples which survive sound anything but ludicrous to a modern ear.

The center of musical development in the twelfth and thirteenth centuries was Paris, which in those days was the chief focus of every kind of intellectual activity. The most distinguished musicians of the time were Léonin, Perotin, Robert de Sabillon, and Walter Odington, an Englishman.

Progress in the line of serious music was extremely slow and laborious. The efforts of composers for centuries continued to be crude and barbarous, and their compositions bore distinct traces of the diaphony from which their methods of part-writing were derived in the profuse successions of fifths with which they abounded. But in secular circles and among the people valuable progress was made by troubadours, trouvères, jongleurs, and minnesingers, who cultivated poetry and music under less restricted and less theoretic conditions, and with valuable results to art.

The troubadours (from about 1087 till late in the thirteenth century) cultivated lyric poetry and the tunes which are best adapted to it. Their center was mainly Provence and the south of France. Among the most notable were William of Poitiers, Richard Cœur de Lion, Marcabrun, and Guiraut Riquier.

The trouvères cultivated epic as well as lyric poetry, and also the drama. Their center was in the northern parts of France, and extended to the south of England. Thibaut, King of Navarre and Count of Champagne, was a noteworthy trouvère; and so was Adam de la Hale, who wrote the play of "Robin and Marion," in which music is interspersed with dialogue. So was the English Walter Map, who wrote the story of Lancelot; and Chrestien de Troyes, who wrote its continuation; and Luc de Gast, who lived near Salisbury, and wrote the story of Tristan. The trouvères took a very important share in the development of part music, and cultivated the composition of secular chansons for several voices, in which a rhythmic element sometimes makes its appearance.

The jongleurs or ménestrels (minstrels) were the singers and story-tellers of the common people, as distinguished from the courtly and aristocratic connection of the troubadours and trouvères. They wandered about the country and attended fairs and markets, and had a regular guild or organization, the center of which was in Paris, where their headquarters continued to exist till quite modern times.

The minnesingers occupied the same position in Germany as the troubadours in France, and flourished later, from about 1150 A.D. till about 1260. Their most famous representatives were Heinrich der Beldecke, Walter von der Vogelweide, Wolfram von Eschenbach, who wrote the first German poem of "Parsifal," and Heinrich von Meissen, sometimes called Frauenlob. The meistersingers, who were the burgher poets and musicians of the towns, were of a later time still. Their most famous representative was Hans Sachs (1494-1576).

In England the remains of early musical art are much scantier, and the traditions are vague and unreliable. But there are distinct proofs that the country was fully up to the level of the continental nations; and one conspicuous but isolated instance, the famous round "Sumer is icumen in," is very far ahead of any other production of its time (about 1228 A.D.), both in tunefulness and management of the voice parts.

The earliest period of medieval musical development, which culminated in the twelfth and thirteenth centuries, was succeeded by a pause in artistic progress. Various causes, social and political, disturbed the well-being of European nations, and brought back a state of distress and confusion most unfavorable to all things intellectual and artistic. The fourteenth century was barren of musical productions of any value. Such relics as the fragments of works of Guillem de Machault (1284-1369) show but little advance on the standard of the previous century. The age was more conspicuously marked by the activity of theorists, such as De Muris (1300-70), who wrote the "Speculum Musicæ"; Tunstede (born at Norwich, and died in Suffolk in 1369), who wrote "De musica continua et discreta" in 1351; and De Handlo, who flourished about 1326.

The first sign of reawakening energy was manifested in England, and its proofs are the works of John Dunstable (about 1390-1453), a composer and musician hitherto chiefly known through the appreciative allusions made to him by later writers on music—as, for instance, by the Netherland theorist, John Tinctoris (about 1445-1511), who speaks of the "source and origin of the new art being among the English, the foremost of whom is John Dunstable." In recent years a considerable quantity of his music has been unearthed in the cathedral libraries of Trent, Bologna, and elsewhere, and it is clear that he was in his time regarded as the greatest composer in Europe. The style of his works is for the most part crude, but here and there passages are found which are quite intelligible and interesting to the modern ear. An English contemporary of his, who was an important representative of the art and well known in Italy as well as his own country, was John Hothby. He wrote several treatises on music, the most important of which is the "Calliopea legale." He died in 1487. Unfortunately, the good beginning made by England was arrested by causes of which the Wars of the Roses were the most conspicuous, and but few indications of further musical progress can be traced in the country till the Tudor times. The equally disturbed state of France caused the center of musical activity to pass from Paris northward to the Netherlands, which held the preëminence thenceforward for a century and a half.

The first representative composer of the Netherlands period was Dufay, the dates and circumstances of whose life have only recently been traced and verified. He was a choir-boy at Cambrai about 1410, a member of the Papal Choir in 1428, rose to first rank as a composer, was a long while in the service of Philip le Bon of Burgundy and of his famous son Charles the Bold, became a canon of Cambrai in 1450, and died in 1474. His work is far in advance of the crude style of the earlier Parisian school, both in technique and expression, but he shows the influence of John Dunstable in sundry peculiarities of style and diction, though his work in general is more mature. He is reputed to have been the first composer who used secular tunes for canti fermi in the place of the old ecclesiastical plain song—a practice which attained unfortunate notoriety in later days.

Among his most prominent fellow-composers were Faugues (born 1415), Firmin Caron (about 1460),

and his own personal friend, Binchois, who died at Lille in 1460. The most distinguished composer of the next generation was Antoine Busnois, born in 1440, in Flanders. He was in the service of Charles the Bold, and died 1482. In his works is found a further progress in smoothness and equality of style, and specimens of well-managed imitation. The latter feature soon attracted composers so strongly that they began to lose sight of expression in their search after ingenuity, and expended all their powers on the contrivance of futile and mechanical canons. Of this kind of misplaced labor, Okeghem was the principal representative. He was born in Flanders early in the fifteenth century, and lived till 1513. He was looked upon as one of the greatest of European composers, and was in the service of Charles VII and Louis XI of France. But, notwithstanding his reputation, nearly everything to be found of his is marred by features of positive ugliness, probably owing to the misdirection of his energies. He was famous as a master, however, and especially as the master of Josquin de Près (born about 1440), the greatest composer of the next generation, and among the first who shows the characteristics of genius. In Josquin's works there are many examples of the most exquisite vocal effect and passages of noble and sympathetic musical expression. He excelled alike in Church music and in secular chansons. He was one of the numerous Netherland composers who found employment in Italy, and was in the Papal Choir from 1471 to 1484. He died at Condé in 1521. Among his pupils the most famous were Jean Mouton (died 1522) and Nicholas Gombert (born 1495). The latter carried the traditions of the school to Madrid, where he was in the service of Charles V. He was a very prolific composer, and a good one.

A composer of scarcely less gift and feeling than Josquin was Obrecht, who was chapel-master at Utrecht when Erasmus was a choir-boy there, and lived from 1430 to 1506. With him may be fitly mentioned Brumel, Compère (died 1518), and Pierre de la Rue (died 1510), who were pupils of Okeghem.

During the lives of Josquin and Obrecht the first development of the art of printing took place, which soon had great influence in the diffusion of music; and their compositions were among the first that were printed.

In the latter part of the fifteenth and throughout the sixteenth century the Netherlands and Belgium produced a large number of great musicians, most of whom found employment in Italy. Among these Adrian Willaert (1480-1562) was famous for the choral works for a double choir which he wrote for use at the Cathedral of St. Mark's at Venice, where he was maestro di capella; also for his madrigals, from which he won the reputation of being the first madrigal-writer. Contemporary with him, and also attached to St. Mark's, was Philip Verdelot (about 1500-67), who was early in the field as a composer of madrigals, canzonas, and other works of the kind. He also had some claim to be considered the first of the madrigal-writers, as examples by him were published in a collection which came out in Venice in 1533. Jacques Arcadelt (about 1495-1560) was also famous for his madrigals, of which he published several sets in Venice, beginning in the year 1538, which met with great favor.

The first Italian to come prominently before the world was Constanzo Festa (about 1490-1545). Madrigals of his were included in the same early collection with Verdelot's, and also in Arcadelt's. His advent marked the beginning of the time when the preëminence in music passed from the Netherlands to Italy. Netherland composers of great power still came before the world, such as Jacques Clement, commonly known as Clemens non Papa, who died about 1558; Cyprian van Rore (1516-65), who succeeded Willaert at St. Mark's; Waelrent (about 1518-95); Philippus del Monte (about 1521-1600), and the famous Orlando di Lasso (1520-94); but the Italians rapidly surpassed them, and before the end of the century had wrested the supremacy from them. Lasso's reputation overtopped that of all his countrymen. He was a man of interesting personal character, and a lover of strange experiments in music. The most famous among his very numerous works is his setting of the seven penitential psalms, which contains some of the most curious effects ever contrived for unaccompanied voices, and a great deal that is both characteristic and beautiful.

The spread of Italian musical gift was as rapid as its rise; and before the end of the century Venice produced Zarlino (1519-90) the theorist, and the two Gabrielis, Andrea (1510-86) and Giovanni (1557-1612), great masters of choral art and experimenters in instrumental music; while from other parts of Italy came Claudio Merulo (1533-1604), the famous organist; Marenzio (1550-99), the greatest of the madrigal-writers, and Giovanni Pierluigi da Palestrina, the greatest master of the old pure choral style, in whom the progress of the previous centuries came to a final climax. Palestrina was born at the town from which he takes his name, about 1524. The obscurity of his origin and the greatness of his ultimate fame have combined to produce the usual crop of myths, but little is really known about him till he entered the service of Pope Julius III in 1551. His compositions are characterized by a quiet nobility and dignity of expression, which make them the most perfect and serenely beautiful religious music ever written; while his extraordinary instinct for choral effect of the purest kind enabled him to produce exquisite and subtle effects of sound with the voices, which in that particular style have never been surpassed. His death, in 1594, marked the turning-point to the decadence of the old choral style and the beginning of a new epoch in art, of which the first experimenters in opera and oratorio were the earliest representatives.

Among Palestrina's contemporaries who are worthy of being honorably remembered are Morales the Spaniard, who entered the Papal Choir about 1540, and the Italian Nanini (1545-1607), one of the foremost representatives of the Roman school. Another Spaniard, Vittoria, a little younger than Palestrina, was a very great master of choral art, and so was Giovanni Croce (1559-1609). Orazio Vecchi (1551-1605), Anerio (1560-1630), and Allegri (1586-1662) were also very important Italian representatives of the latest phase of the pure choral style.

As sometimes happens in human affairs, the nation that was destined to go farthest was slow to develop. In these early times Germany was not so liberally represented by great composers as some other nations.

But the country had produced a few remarkable representatives of the art, of whom the most notable was Heinrich Isaak, who lived in the fifteenth century, contemporary with Busnois and Okeghem. He produced a large quantity of fine Church music and some secular songs, among which was "Innspruch ich muss dich lassen," which in later times became one of the most famous of chorales. Johann Walther (1496-1570), the friend of Luther, took an important share in starting the music of the Reformed Church, and brought out the first Protestant hymn-book in 1524. Soon after followed Ludwig Senfl, Jacob Händl, commonly known by his Latinized name of Gallus; Antonius Scandellus, Thomas Stolzer, and Paulus Hofheimer. The latest important representative of the early form of choral art in Germany was Hans Leo Hassler (about 1564-1612), who was a pupil of Andrea Gabrieli in Venice.

# CHAPTER XVII

## ENGLISH MUSIC FROM THE TUDORS TO THE STUARTS

Tudor Influence—Henry VIII and Elizabeth—Early Church Music—Tallis and Byrd—Madrigals—Rise of Instrumental Music—Decline of Choral Music—Influence of the Stuarts and Puritans.

WHEN the Wars of the Roses came to an end in 1485, and the astute government of Henry VII gave England time to regain her balance, music began to be cultivated to some purpose in that country. The Tudors appear to have been a genuinely musical family, and their influence upon all kinds of arts was uniformly good. Henry VII himself had a large musical establishment, and the taste and skill of his son, afterward Henry VIII, were favorable to the state of music at court. The standard of musical composition in this reign was not very high, but excellent purpose is shown in the works of Dr. Robert Fayrfax, Sheryngham, Turges, Newark, Phelyppes, and others.

In Henry VIII's reign these somewhat tentative beginnings passed into vigorous exercise of musical faculty. The King himself produced some excellent compositions, and set a good example by his ability in singing at sight, which accomplishment came before long to be considered a necessary part of the equipment of a properly educated gentleman.

Various fortunate circumstances caused the transition from Roman Catholicism to Protestantism in England to be gradual and moderate, with the happy result that the noble style of the Roman Church music of that age passed without change into the music of the Reformed Church. Before the Reformation became an accomplished fact, there were already a number of composers and musicians of great ability in the country, most of whom gave the Reformed Church the benefit of their powers, sometimes without forsaking the old Church themselves.

Of those who came earliest into the field at this time, the most noteworthy are John Taverner (organist of Christ Church, Oxford, about 1530), John Redford (1491-1547), Robert Johnson, John Sheppard (organist of Magdalen at Oxford, 1542), Robert White (organist of Ely, 1562-67; died 1575), and Christopher Tye (organist of Ely, 1541; died 1572). The last-named held a most prominent position among musicians, and did great service to the cause of the art of the Reformed Church by the dignified and masculine style of his compositions. He was appointed music-master to Edward VI, in whose reign the movement toward Protestantism, under Archbishop Cranmer's guidance, became more rapid and decisive.

When the English Service-Book was compiled in 1550, the traditional plain song used in the old Church was adapted to it by John Merbecke, thereby confirming the musical identity of the old and new services.

In the next generation of composers, Thomas Tallis (born soon after 1510, died 1585) occupied a foremost place. He wrote works for both Roman and Protestant use which are solid and masterly, and have a distinct character of their own. His pupil, William Byrd (born about 1538, died 1623), had still more comprehensive talents, as he wrote admirable madrigals and instrumental music for keyed instruments, as well as Church music of the finest and noblest quality. Both Tallis and Byrd maintained their sympathy with the old Church till the end of their days, and the character of the music written for both the new and the old ritual is so similar as often to be indistinguishable; indeed many of the works used in the English service as anthems were merely adaptations from motets and *cantiones sacræ*, or similar compositions, with the words translated from the original Latin into the more familiar English tongue.

In Elizabeth's reign the progress of the previous years came to a brilliant climax. Tallis and Byrd by her time were men of mature years, and were followed by a younger generation fully worthy of the traditions they had established. Music has never been held in greater honor, nor cultivated with more judgment and high artistic sense, than at the time when the vigor of the nation in enterprise, adventure, and war was at its highest. The memorable year 1588, in which the huge Spanish Armada, with its 130 ships

and 29,000 men, was defeated and dispersed, is marked in musical history by the definite beginning of the English madrigal period. A few isolated examples had made their appearance previously, such as the madrigal "In going to my lonely bed," attributed to Edwards (1523-66), and some secular part music published by Thomas Whythorne; but the publication of the first series of the "Musica Transalpina," by Nicholas Yonge, in this year, was the decisive beginning of a series of publications of madrigals and similar works which followed in rapid succession for a quarter of a century. This work was a collection of the finest madrigals, chiefly by Italian composers of the time, and the editor, Yonge, appended a preface which comments on the growing taste for part singing and the general appreciation of madrigals among cultivated musical amateurs. His venture and his views were thoroughly justified by what followed.

The first new composer who made his appearance in the field was Thomas Morley, who excelled in all the known forms of art, whether in Church music or in madrigals, or in the charming ballets in which he combined the subtleties of the madrigal style with the brightness and freshness of the Italian balletti. His first publication was a collection of canzonets, which came out in 1593. In 1594 followed a set of madrigals, and in 1595 the first set of his ballets. In 1597 he published his "Introduction to Practical Music," which contains invaluable information about the state of music in his time. In the same year that admirable master, Thomas Weelkes, made his first appearance in print with a set of fine madrigals; and in the same year also appeared the first set of the beautiful "Songs or Ayres of Four Parts," by John Dowland (1562-1626), which mark, by their simple character and the definiteness of their form, the approach of the new era in music; a characteristic which may have come about through the fact that Dowland was a great lute-player.

In the next year, 1598, appeared the first set of madrigals by the greatest of English madrigal-writers, John Wilbye; in which we find the richest development of the madrigal form combined with wit, vigor, and poetic feeling. The next year saw the appearance of ballets and madrigals by Thomas Weelkes and others, and the year 1599 the appearance of madrigals by John Bennet, one of the most versatile and expressive of composers in this line. In 1601 appeared a superb monument of the skill and artistic sense of the musicians of Elizabeth's reign in the "Triumphs of Oriana," which was a collection of twenty-five madrigals by English composers, made in honor of the Queen; almost all of which have distinct merit, while some are of the highest order. Of the composers who appeared first after this time the most important were Thomas Bateson, whose set came out in 1604; Michael Este, also 1604; and Orlando Gibbons (born at Cambridge, 1583, died at Canterbury, 1625), whose set came out in 1612—that is, nine years after the death of Elizabeth. The energy generated in Elizabeth's days lasted on into the days of the Stuarts, and the last-named writer was the greatest and most comprehensive composer of all the school, excelling even more in his superb music for the Church than in his fine madrigals. Of all the Church music of this period, indeed, Gibbons's is the highest type, and marks the culmination of the genuinely English branch of the polyphonic school, which came about a quarter of a century later than that of the Italian school.

The survey of the music of the Elizabethan period would not be complete without reference to the work of a few composers who devoted their energies almost exclusively to Church music, such as Richard Farrant (about 1530-80), Elway Bevin, who published a "Shorte Introduction to the Art of Musicke" in 1631; and Adrian Batten (about 1590-1640).

Reference is also due to the very serviceable work done in the line of instrumental music in the pieces written for "Virginals," by a considerable number of composers, the most ingenious of which, from a technical point of view, were written by John Bull (about 1563-1628)—an organist of universal fame—and the most interesting by Orlando Gibbons. Mulliner's manuscript collection of such music (about 1565) was probably the earliest made. More famous is the manuscript known as "Queen Elizabeth's Virginal Book," containing over 290 pieces, mainly by English composers. It could not, however, have belonged to Queen Elizabeth, as several of the pieces in it were certainly written after her death. Another collection is "Lady Nevill's Book," of forty-two pieces, all by Byrd. W. Forster's "Virginal Book," dated 1624, contains seventy-eight pieces, and Benjamin Cosyn's, ninety-eight. The first printed book of such music was the "Parthenia," which came out in 1611, and contained a number of pieces by Byrd, Bull, and Gibbons—some of those by the latter composer being specially fine. The pieces in all these collections consist mainly of old dances, such as pavanas and galliards, and preludes, fantasias, and arrangements of choral works. They indicate a considerable taste for such music and no little development of technique.

England was indeed very brilliantly represented in every department of art then known. Music for sets of viols of as good quality as any in Europe was produced by such composers as Thomas Morley, Michael Este, Alfonso Ferrabosco (about 1580-1652), and Orlando Gibbons. Lute music was represented by John Dowland, who was lute-player to Christian IV of Denmark. Organ music was represented by John Bull and Peter Philipps. The latter lived abroad most of his life, chiefly in Flanders. He was one of the foremost representatives of organ music of the day, and a notable musician in every respect. He produced admirable madrigals, motets, and other choral music, besides organ music.

During the unfortunate rule of the Stuarts the standard of music rapidly declined. But though Stuart taste had considerable influence upon the direction taken by music, especially in the case of the second Charles, the lowering of the standard of choral music cannot fairly be laid to their charge any more than to the Puritans. Musical historians are fond of holding the fanaticism of the latter answerable for the extinction of choral music; and no doubt they put the finishing blow to a crumbling edifice. But the decadence began long before the Civil War broke out. The last great representative of the choral epoch in Europe died in the very week Charles married Henrietta Maria. And though the complete change which

had come upon music about the year 1600 was slower in influencing the art in England than in other countries, it was bound to bring the great era of pure choral art to an end there as elsewhere, without the assistance of either Stuarts or Puritans.

It is noteworthy that though the cultivation of the choral style came to an end, the wave of musical enthusiasm and ability did not by any means cease abruptly. It was deflected, as in other countries, into new channels; and England continued to be ahead of all the countries of Europe in the new lines of art, such as instrumental music and theatrical music, till the death of Purcell. Lute music was brilliantly represented by Thomas Mace, who brought out his famous book, "Musick's Monument," in 1676. Christopher Sympson carried the art of viol-playing to the highest pitch then known, and brought out his most important book, "The Division Violist, or an Introduction to the Playing on a Ground," in 1659, the year after Cromwell died. Music for sets of viols was represented by the "Fancies" and sets of "Ayres" and other pieces by John Jenkins (1592-1678), William Lawes (born about 1590, killed at the siege of Chester, 1645), Matthew Locke (born early in the seventeenth century, died 1677), Thomas Tomkins (about 1590-1656), and many others; while the new style of incidental music to masques and stage plays was written with much success by Henry Lawes (1595-1662), Matthew Locke, Simon Ives (died 1662), and others.

In these secular directions the short period of civil war did not have any great effect upon music. Many musicians who had been active before it began undoubtedly carried on their artistic work while it was going on, and came forward with undiminished luster after the Restoration. The wave of musical enthusiasm and ability which began in the Tudor times may therefore fairly be considered to have lasted on almost till the time when Handel went to England. For though the line of music to which composers gave their minds was changed, and Church and choral music practically fell from a grand and mature style to an almost infantile condition of experimental crudity, an equal standard of ability, comparable to the best in other countries, was still displayed in instrumental music, solo music, and music for the theater.

# CHAPTER XVIII

## THE BIRTH OF OPERA AND ORATORIO

A Revolution in Art—Harmonic Music—Music-Drama and Oratorio — Monteverde — Carissimi — Schütz—The First Opera Houses Open—Cavalli—Cesti—Stradella—The First Important Operas.

THE last quarter of the sixteenth century witnessed the culmination of pure choral music in the works of Palestrina, Lasso, Marenzio, and their fellows. It also witnessed the beginnings of a new movement, which amounted to no less than a complete artistic revolution.

About this time a certain group of artistic and musical enthusiasts entered into speculations on the possibility of developing a new kind of musical art, in the form of solo music with instrumental accompaniment. Their central idea was to revive the style of performance of the ancient Greek dramas; and in connection with this they made experiments in the musical declamation of sonnets and poems of various kinds.

The most prominent of those who took part in the earliest stages of the movement were Vincenzo Galilei, the father of the famous philosopher and physicist Galileo; Emilio del Cavalieri, a composer; Rinuccini, a poet; Giulio Caccini, a singer and composer; Jacopo Peri, a musical amateur of ability and taste; and Giovanni Bardi, Count of Vernio, in whose house at Florence they used frequently to meet. The first recorded examples of their experiments were three pastorals by Cavalieri, called "Il Satiro" (1590), "La disperazione di Fileno" (1590), and "Il giuoco della cieca" (1595). These were looked upon as containing the first successful examples of recitative, with the invention of which Cavalieri is accordingly sometimes credited. They were followed by the drama "Dafne," which was written by Rinuccini and set by Peri in 1594 or soon after.

These early experiments have unfortunately been lost; the first example of their reforming energy which has survived is the "Euridice," which was written by Rinuccini and set by Peri, and performed on the occasion of the marriage of Henry IV of France and Maria de' Medici in Florence, in 1600. This work is of a very slender description, consisting mainly of formless recitatives interspersed with short passages of instrumental music called "ritornelli," and equally short and unimportant choruses. The object of the composer appears to have been mainly to declaim the poem without attempting striking musical effects, and to look to the drama to supply the interest. Caccini also set the poem of "Euridice," and wrote a book on the new movement, called "Le Nuove Musiche."

In the same year (1600) Cavalieri's oratorio "La Rappresentazione di anima e di corpo" was first performed in Rome, shortly after the death of the composer. The work was a product of the same order of ideas which gave birth to the first music-dramas; but its immediate antecedents were different. It ap-

pears to have been suggested by the performances of plays founded on Biblical subjects and combined with simple music, which had been given in the Oratory of Santa Maria in Vallicella at Rome. These had been instituted by Filippo de' Neri, the founder of the Congregation of the Oratory, for religious purposes; and it appears that Cavalieri's oratorio had also a religious purpose, and that the familiar name which has become universal was derived from the place where these earlier works had been performed. The name "oratorio," however, did not come into use till considerably later. The first to use it in a published work is said to have been Francesco Balducci, who died 1642. The earlier examples were sometimes described as "dramma sacra per musica." In style Cavalieri's work appears to be finer than Peri's, as the prologue is a noble specimen of the early kind of declamation. The choruses are short and simple; some are like the "Laudi spirituali," and others have a histrionic character. The new movement was carried on by a good many energetic composers in the same line, and several more sacred musical dramas were produced in the early part of this century, as, for instance, "The Lament of the Virgin Mary," by Capollini, 1627; Mazzocchi's "Martyrdom of St. Abbundio," etc., 1631; "St. Alessio," by Landi, 1634; and others.

The most important work of the time was done in the line of the secular music-drama, which made great strides in the hands of Claudio Monteverde. This remarkable composer (born 1568) began his career as a violist in the Duke of Mantua's band, and afterward served him as maestro di capella until the time that he was advanced to the more important post of maestro at St. Mark's in Venice. His genius was of the revolutionary and experimental order; and the limitations and refinements of the old choral music were little to his taste. Even in his works for voices alone he endeavored to obtain dramatic and theatrical effects, and used more harsh and striking chords than had been usual in choral music. His success in this line was much less marked than in his works for the theater. The first two of these, "Arianna" and "Orfeo," which appeared in 1607, at once made him the most prominent of living composers. The former is lost, all but a fragment—the latter has survived complete, and gives a clear indication of the direction in which the art was moving. Monteverde in this shows daring and force in the treatment of his subject. He uses a large group of instruments for his accompaniments and ritornelli, with a certain crude sense of effect. As in the works of Peri and Caccini, there is a very large quantity of formless recitative, and very little that is constructively definite; but he evidently endeavored to intensify the dramatic situations by the character of the music, and to follow the varying shades of feeling expressed in the dialogue by characteristic intervals and harmonies.

He also had a considerable instinct for histrionic music, and worked rather for stage purposes than for purely musical effect. These early operas of his were written for special occasions, such as the marriage of the Duke of Mantua's eldest son; but he lived long enough to witness the opening of public opera houses in Venice by Manelli and Ferrari (1637), and wrote his last two operas, "L'Adone" (1640) and "L'Incoronazione di Poppea" (1642), for them. His singular preëminence has put the works of his contemporaries into the shade. But the "Dafne" of Gagliano, which was first performed in Mantua, and published in Florence in 1608, deserves to be remembered as representing a higher artistic conception of the form of art than the earliest examples.

The line of oratorio was worthily carried on by Giacomo Carissimi, a composer of powers in some ways equal to Monteverde's, and gifted with more artistic judgment and reserve. He was the first master of the new school who brought the experience of a thorough training in the old artistic methods to bear upon the new forms of art; and his oratorios, such as "Judicium Salomonis," "Jephte," "Jonas," and "Baltazar," contain really fine choruses, as well as most expressive and well-written solos, and many features which show a considerable sense of dramatic effect. He also wrote several secular cantatas for solo voice, and motets and masses and other Church music. He lived till 1674.

In his time the budding German school was brought into contact with the new Italian movement through Heinrich Schütz (1585-1672), who came from Saxony to study under Giovanni Gabrieli (1557-1612), at St. Mark's in Venice, early in the seventeenth century. He here became acquainted with the theories of the new school as well as with Gabrieli's own original experiments in direct musical expression by choral and instrumental means; and when he went back to Germany he gave characteristic evidence of his Teutonic love of the mystic and pathetic as well as of his Italian training in his oratorio "The Resurrection" (1623), and in his noteworthy settings of the "Passion" according to the four Evangelists, and in various psalms. He also set a German translation of Rinuccini's drama of "Dafne," which had served Peri as a libretto in the earliest years of the new movement.

The earliest composers of mark who profited largely by the opening of public opera houses were Monteverde's pupil, P. F. Cavalli (1599-1676), and Carissimi's pupil, Antonio Cesti (about 1620-69). They both show the influence of their masters, as the former had the greatest instinct for stage effect and the latter the more general musical instinct.

Cavalli wrote an enormous number of operas. At least twenty-six are still preserved in the library of St. Mark at Venice. The most famous was "Giasone" (1649), which contains a few strong points of dramatic effect and some characteristic and forcible passages of declamation. His later works indicate the tendency toward definite forms, and he even produced examples of the familiar aria form. His fame spread to foreign countries, and he was summoned to Paris, in 1660 and 1662, to superintend the performance of his "Serse" and "Ercole amante" for certain court festivities.

Cesti practically represents a later generation, for though he was busy with opera writing at the same time as Cavalli, his general standard of art shows a decided advance in all departments. His treatment of instruments is much freer and more effective; his general style of writing is more mature; while his sense of tune and construction is so good that he takes rank as one of the most successful melodists of his time.

Among many excellent operas his best was "Orontea," which was brought out in 1649 in Venice, for the opening of one of the new theaters, and maintained a vigorous popularity for thirty years. "La Dori" (1663) and "Pomo d'Oro," written for the Viennese court, also contain excellent music. He also wrote many cantatas for solo voices, which contain charmingly melodious arias.

A noteworthy contemporary of these composers was Legrenzi (born about 1625), who was maestro di capella at St. Mark's in Venice from 1685 to 1690, where he did good service by reorganizing the instrumental forces into something resembling the scheme of modern orchestras, and wrote a number of good operas.

One of the most interesting figures in the musical history of the century was Alessandro Stradella. He also was a pupil of Carissimi's, and his powers excited the imagination of his contemporaries to such an extent that he became the hero of one of the most remarkable romances in musical history. He was undoubtedly a composer of great powers, which are shown in his oratorio "San Giovanni Battista," by very free treatment of instruments, well and clearly designed arias, fine and broad choruses, and a considerable power of dramatic expression. His work shows the artistic thoroughness of the Carissimi school, combining respect for the old choral traditions with mastery of the new artistic theories. His work is more mature than that of any other composer of the century before Alessandro Scarlatti, and is rather suggestive both of his style and of Handel's.

# CHAPTER XIX

## GENERAL DEVELOPMENT OF OPERA IN EUROPE

Differences of the Music-Drama in France and Italy—Monteverde's Traditions Continued in France by Lulli—English Music and Purcell—German Opera—Scarlatti and the Neapolitans—Handel—Italian Opera Supreme.

THE new movement, which gave birth to modern opera and oratorio about 1600, soon branched out into two distinct lines, which have maintained their characteristics till the present day. The first prominent representatives of these were Monteverde and Carissimi. The former stands at the head of the modern composers who study effect more than art; the latter at the head of those who study art more than effect. Monteverde ostentatiously rejected the traditions of his predecessors, to leave himself free to carry out his dramatic ideals. Carissimi endeavored to make use of the accumulated wisdom of earlier generations to guide him to the fittest artistic expression of his musical ideas.

The traditions of Monteverde were handed on to his pupil Cavalli (1599-1676), who became the foremost operatic composer of his time; and by him they were introduced into France, whither his great reputation had penetrated. But the characteristics of French opera were different from the ideals of the Italians, being founded mainly on ballet and spectacular display. The Italians in those days cared little for ballet; and to make Cavalli's operas palatable to French audiences, ballet airs had to be supplied. The task fell to the lot of Jean Baptiste Lulli, a young man who had been sent from Italy to the French court and had ingratiated himself with King Louis XIV by his talent for supplying dance music for the "mascarades," in which the King and his court took pleasure in dancing. Lulli was by this means brought into direct contact with Cavalli's works, and the experience stood him in good stead when he came to write operas some ten years later. In the meanwhile he kept in touch with the stage by writing incidental music to several of Molière's "Comédies ballets," in which he himself sometimes acted; and by composing "divertissements dansés," in which line he had made considerable success as early as 1658 with "Alcidiane."

The foremost French composer of the time was Robert Cambert (1628-77), who is sometimes described as the first composer of French opera. He made his first appearance with noteworthy success in a work called "La Pastorale," in 1659, which is described in the language of the time as "the first French comedy in music." It was followed by "Ariane" in 1661. In 1669 Louis founded the "Académie Royale de Musique" for the performance of operas and gave the management into the hands of Perrin, who, being a kind of poet, provided the librettos and associated Cambert with himself as composer; and they produced "Pomone" with success in 1671.

Lulli, however, had the ear of the King, and persuaded him to abrogate Perrin's rights and hand them over to him; giving him sole power for the performance of opera in Paris. Cambert, by this means, was driven out of France and took refuge at the court of Charles II, where he remained till his death in 1677.

Lulli then began his important operatic career with the pasticcio "Les fêtes de l'Amour et de Bacchus" in 1672, and followed it up with his first complete opera, "Cadmus," in 1673. From that time till his death, in 1687, he continued to supply operas year after year; the most noteworthy being "Alceste" (1674), "Thésée" (1675), "Atys" (1676), "Bellérophon" (1679), "Persée" (1682), "Phaëton" (1683), "Amadis" (1684), "Roland" (1685), and "Armida" (1686). The

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From the Painting by Vaczlav Brożik

last was "Acis et Galatée" (1686). The scheme of his operas was well contrived for spectacular effect, apparently on the same plan as that adopted in Cambert's works. The plays were interspersed with ballets and choruses, and scenes in which a number of persons were effectively grouped on the stage; and the development of each act shows considerable power of artistic management and insight for stage effect, which are made the more available by the allegorical character of the subjects. The best features of the works are the overtures, which are solid and dignified, and the many fine passages of declamatory music, which comprise some high qualities of dramatic expression. Lulli's work is immensely superior to Cavalli's in technical mastery of resource; its drawbacks are the heaviness and monotony of his instrumental accompaniments, and his carelessness of artistic finish. He had no rivals in France, and left no one capable of immediately carrying on the development of French opera. But he set his seal upon the form of art, and French opera has maintained its distinctive features ever since. He had a very keen eye for business, and left a fortune of 800,000 livres behind him when he died in 1687.

The influence of the French style became powerful in England when Charles II was recalled to the throne in 1660. He brought with him from foreign countries an enthusiasm for it, and when he restored the establishments of the chapels royal he endeavored to replace the grand old style of Tallis and Byrd and Gibbons, for which he had no taste, by the music of viols, and solos, and things generally of a livelier cast, like French music.

Most of the singing men and organists and composers of the old régime, such as Captain Cook and Christopher Gibbons and W. Child, were not sufficiently in touch with the new movement to supply him with what he wanted. So he took advantage of a manifestation of great talent among some of the choir-boys of the Chapel Royal to send one of the most gifted of them, Pelham Humfrey (born 1647), to France to learn his business there. After a year or so this boy came back thoroughly imbued with the French style, and became a fit leader to the younger generation of composers, represented by John Blow (1648-1708) and Michael Wise (born about 1648, died 1687), who were among the choir-boys of the same standing as himself. Unfortunately Humfrey himself only survived to the age of twenty-seven, and made no more than a beginning, with some singular and sometimes interesting experiments in Church music. But among the choir-boys of the next generation appeared the remarkable genius Henry Purcell (1658-95), who readily assimilated the influences of the new movement, both in its French and Italian aspects, and in the short space of the thirty-seven years of his life produced an enormous quantity of music of every kind, both instrumental and vocal, comprising operas, songs, sonatas for strings, suites, and Church music.

England had already at this time a distinct type of stage piece associated with music, which became the model of the occasional early experiments in opera. A kind of entertainment called a masque had been popular at court for many generations. All the Stuarts were fond of theatrical performances, and in Charles I's reign the court constantly entertained itself with such masques, in which the Queen and her ladies and little Prince Charles took part. The words of these works were written by the most distinguished poets, and the music by the ablest musicians attainable. These performances occurred annually almost up to the outbreak of civil war. Among their characteristics is a certain literary flavor, and a preponderance of fanciful elements over dramatic; and these qualities reappeared in the operatic experiments which were made after the Restoration.

It was in music for plays, operas, and dramatic scenes that Purcell's highest genius was ultimately shown, and the tradition of a national style, which had been manifested in the music of the earlier masques, was revived. But the legend hitherto universally accepted, that Purcell's career began with music for the theater, has recently been discredited through the careful and exact researches of Barclay Squire; for although he undoubtedly wrote music for "Theodosius" and "The Virtuous Wife" in 1680, his admirable music for various plays which were first performed shortly before that time has been considerably antedated, because it was evidently written for later revivals. It was not till about 1688 or so that opportunities for exercising his genius in connection with the stage became more frequent.

When Purcell died, in 1695, he left the country without any composer of sufficient powers to carry on the work he had so well begun, till the advent of Handel in 1710 put a new aspect on affairs. Purcell's style is very individual, and his powers most comprehensive; but the immature state of music at the time when he lived, as well as the absence of good models in the new style of art, militates against the general equality of his work, and prevents his holding as high a position in public favor as his genius deserves.

Germany shared the same fate as England at this time, as far as the establishment of any characteristically national opera was concerned. For though many composers took in hand the form of art known as the Singspiel, and though Reinhard Keiser (1673-1739) produced no less than 116 operas, mostly for his theater in Hamburg, no one was able to maintain a characteristically German quality of work, and in the next generation opera in Germany fell under the spell of the Italian style.

In Italy the highest position among opera composers at this time was held by the great Alessandro Scarlatti (1659-1725). He was a pupil of Carissimi, and carried on the artistic traditions of the line of art he represented.

His first opera, "Gli Equivoci nel Sembiante," came out in Rome in 1679. But most of his works were written for Naples, and with him began the great days of the Neapolitan school, whose composers were celebrated for the excellence of their writing for the voice.

In the course of his career Scarlatti produced over 100 operas, most of which have been lost. Those that remain show great advance on the work of his predecessors in maturity of technical workmanship and style. The instruments are much more effectively and freely used, the arias are better balanced and better developed, and his fund of melody is richer and more varied. He also did his art signal service by frequently

adopting a form of instrumental overture in three or four movements, which was the ultimate source of the modern orchestral symphony.

The drawback of his type of opera is the constant and wearisome alternation of recitatives and arias, which latter are always in the same form, with a leading portion and a contrasting portion, and a "da capo," or simple repetition of the first portion to conclude with. Scarlatti was doubtless not the inventor of the form, but he used it with monotonous persistence, to the detriment of his works as wholes.

He was the last Italian of the early period who occupied the foremost place in the world as an operatic composer. In succeeding generations the German composers learned their art in the school of the Italians, and for some time maintained preëminence as writers of Italian opera.

The first to wrench the scepter from the hands of the Italians was G. F. Handel (1685-1759). When, in 1710, he went to England, that country was sorely in need of a man of sufficiently comprehensive powers to supply the fashionable world with operatic performances. But he did not at first devote much of his time to opera, as he had to attend to his duties as kapellmeister to the Elector of Hanover (afterward George I), and to his duties as kapellmeister to the Duke of Chandos at Cannons. Later he accomplished a vast amount of operatic work.

The period of his oratorio work slightly overlaps the operatic time. The greater part of the works by which he is best known were produced after the long effort of his operatic career was over.

His operatic works form the climax of the first stage in the history of opera. In plan they are much the same as Scarlatti's; and though his arias are characterized by a greater wealth of melody and a greater resource of treatment and expression, the same monotonous alternation of recitative and aria ruins the general effect of the works. The materials in detail are often superb; and though he played into the hands of the singers, who were already beginning to feel and show their power, he did not fall into the degree of empty conventional insincerity which characterized the works of the writers of Italian opera in the next generation. His position was that of a caterer for the public, but the quality of what he gave them was intrinsically worthy of his great powers. (See the biography of Handel in another section of this series.)

Meanwhile the popularity of opera in Italy evoked a perfect flood of fairly artistic works by a great variety of composers, all of whom had more feeling for suitable writing for solo singers than for dramatic effect. The influence of the Neapolitan school, of which Alessandro Scarlatti was the greatest representative and progenitor, became enormous. Most of the leading composers were either pupils of his or pupils of his pupils—such as Gaetano Greco—or pupils of his successor, Durante (1684-1755). Among those were Leonardo Leo (1694-1746), a composer of really solid and notable powers; Leonardo Vinci (born 1690, poisoned 1732); Niccolo Porpora (1686-1766); David Perez (1711-78); Niccolo Jomelli (1714-74); Domenico Scarlatti, Alessandro's son, and famous as a player on and writer for the harpsichord (1683-1757); the writer of native Neapolitan opera buffa, Logroscino (1700-63); and the short-lived but brilliant G. B. Pergolesi (1710-36). The composer who enjoyed the widest European fame was Adolph Hasse (1699-1783), a German, who began his career as a singer, and learned the arts of Italian opera under Neapolitan influences, and spread the subtle seductions of its easy fluency with too much success throughout his own country. He married the famous singer Faustina Bordoni. Among the few prominent Italian composers who were not of the Neapolitan school, Steffani (1655-1730), Lotti (1667-1740), Caldara (1678-1768), and Galuppi (1703-85) honorably represented Venice; and G. Bononcini, Handel's rival (1672-1752), and Sarti (1729-1802) came from Bologna.

The stiffness and formality of the Italian grand opera were very happily relieved by the influence of the opera buffa and the light pieces called "intermezzi," which were performed between the acts of the grand operas, act for act alternately. Their light humor and gaiety maintained a happy savor of human nature which the solemn and mechanical complacency of the grand opera tended to obliterate. Among the most famous of these was the "Serva Padrona," by Pergolesi, in which the source of much of Mozart's lighter style in the humorous situations of his operas may plainly be traced.

Music in France at this period had no great artistic importance, and only one name of conspicuous interest makes its appearance. J. P. Rameau (1683-1764), the son of the organist of Dijon Cathedral, was intended for the law, but he determined to devote himself to music, and gave his attention at first to musical theory, and wrote an important treatise on the subject; notwithstanding which, he kept his artistic freshness sufficiently unimpaired to write very successful operas in the later years of his life. His first was "Hippolyte et Aricie," which came out in 1733, and met with great opposition in Paris. "Castor and Pollux" appeared in 1736, and his most important work, "Dardanus," in 1739. He was a man of character and originality, and the genuine verve of his musical ideas cannot be gainsaid. It is shown very happily in the dance tunes with which his operas are interspersed, which are remarkably spirited and vivacious.

About the middle of the century Italian opera buffa was introduced into Paris by an Italian company. It was much opposed on the ground that it was not French, but the French composers imitated the style and improved upon it, and from this source sprang that most successful form, the opéra comique of later days.

# CHAPTER XX

## ORATORIO IN THE TIME OF BACH AND HANDEL

Different Lines Taken by Italians and Germans—Passion Music in Germany—Bach's Predecessors—His Choral Works—Italian Influence upon Handel—His Oratorios.

THE Italians enjoyed the distinction of giving the start to oratorio, as they did to most of the other forms of modern musical art; but, after their composers had developed it to the excellent artistic standard of Carissimi and Stradella, a blight seems to have settled on it, and it rapidly became even more mechanical and pointless than contemporary opera. There were many composers who were fully capable of writing effective and fluent choruses, such as Colonna (1640-95), Lotti (1667-1740), Durante (1684-1755), and Leo (1694-1746), but they reserved their powers in that line for their psalms, hymns, masses, and motets, and submitted to the public preference for solo-singing and fluent melody so far as to reduce the choral part of oratorios to a minimum, and to seek for their effect mainly in strings of formal and conventional arias. It remained, therefore, for other countries to develop this great form of art to its highest standard of interest and artistic completeness.

The mood of Germans was eminently favorable. They had more appreciation of choral effect, and regarded the oratorio form with much more serious feelings than the Italians. Moreover, it happened that the form which they especially cultivated lent itself naturally to very serious and earnest treatment. Italian oratorio dealt with a variety of subjects; sometimes Old Testament heroes, sometimes allegorical personages, sometimes famous saints. But German religious intensity showed itself by laying hold of one subject, and concentrating almost all its fruitful energy on the story of the Passion, as told by the four Evangelists. The source of their treatment of the subject was the traditional mode of reciting the story in Holy Week so as to give it more telling effect; by distributing the words of different characters to different readers, and giving the utterances of the masses of people to the choir, which went technically by the name of the "turba." John Walther wrote a musical setting of the tragedy on such lines as early as 1530. Heinrich Schütz followed with a very interesting and expressive treatment of the "Resurrection" in 1623, and of four "Passions" later in his life. More advanced stages of art are shown in settings by Giovanni Sebastiani in 1672, and Funcke in 1683, and by Keiser in 1703. The art of dramatic choral-writing was meanwhile developed in the kindred form of Church cantatas, by such masters as Tunder, Buxtehude, Johann Christoph Bach and Johann Michael Bach. The Italian aria form was also imitated by German composers, and introduced with effect into the settings of the "Passion"; so that by the time of Johann Sebastian Bach (1685-1750) the artistic scheme was tolerably complete; and no man was ever more ideally fitted to treat a subject at once mystical and dramatic with the highest intensity and genuine sincerity.

Bach wrote his first setting according to St. John in 1723, just before his move from Köthen to Leipzig. Beautiful and sincere as this work is, it falls considerably below the great setting of the "Passion" according to St. Matthew, which is far the noblest and most expressive example ever produced. In this complete state of the form it is noticeable that it takes the nature rather of a religious exercise than of a mere musical and dramatic entertainment. The story itself occupies comparatively small space, being told in the recitatives allotted to the Evangelist and the other characters, and in the short dramatic outbursts of chorus. What marks the form as ultra-German is the manner in which each step of the tragedy is weighed upon and brought home to the hearer and worshiper by the poetical reflections given either in the form of expressive arias or in the chorales, in which latter the audience in earlier days had been accustomed to take part. These are introduced at each step of the story, and serve to emphasize each successive situation; the whole being rounded off by the great reflective choruses which come at the beginning and end of the complete work. In Bach's hands the result is one of the most pathetic and deeply imaginative works in all the range of music. It was too characteristic and serious even for the German general public of that time; and its performance was restricted to Leipzig in the eighteenth century, and ceased altogether for a time at the beginning of the nineteenth. Mendelssohn revived it at Berlin in 1829, and the first performance in England was that under Sterndale Bennett in 1854. Bach wrote at least two more settings of the "Passion," but they have been lost. The rest of his sacred choral works consist mainly of the numerous Church cantatas written for weekly performance in Leipzig, the superb motets, the Magnificat in D, the great B minor mass, and the "Christmas Oratorio" written in 1734, which is really a series of cantatas for Christmas day, New Year's day, New Year's Sunday, and the Epiphany.

Handel, at the beginning of his career, came under similarly serious influences. He set the "Passion" as early as 1704, and employed in it the highest resources of choral effect and solos. But when he went to Italy he fell in with the Italian taste in oratorio for a time; and in the two examples of oratorio which he produced for performance there—the "Resurezzione" and the "Trionfo del Tempo e della Verita"—he reduced the choral portions to a minimum. He nevertheless learned much from the Italians in the art of smooth and fluent writing for chorus, and put it to excellent use at a later period.

Masques had long been popular in England. They were theatrical entertainments in which the interest was more literary than dramatic; the poems of which

were contrived to serve for pretty pageants, enhanced by choruses and solos and incidental music. The general aspect of Handel's "Acis" and "Esther" shows that he followed the usual scheme of masques in them, the main difference being that as he was far the greatest and maturest composer who wrote music for anything of the nature of an English masque he naturally expanded and enriched the individual movements almost beyond recognition. In its more primitive form it had served as the model for experiments in English opera; in this more expanded form it also served as the principal model upon which the English form of oratorio was designed. The continuity is the easier to follow because till Handel's time the English people had never troubled themselves about oratorio at all, and its place in the scheme of English music was void. The manner in which the void came to be filled has something of the character of a chapter of accidents; but the accidents are quite coherent, and the fact that "Esther" was at first called a masque and later on an oratorio serves to unite the two types conclusively together.

The year 1738 marks the decisive turning of Handel's mind toward the oratorio form, for in this year he produced both "Saul" and his most monumental work, "Israel in Egypt." In "Israel in Egypt" he used music by Stradella, Gaspar Kerl, and Urio, and many movements from a Magnificat which was probably by Erba, though some people cling to the belief that it may be an early work of Handel's own. A great deal of the borrowed portions is distinctly dull, but what remains of Handel's own is so supremely fine that the oratorio as a whole is likely to be always regarded as Handel's most important achievement.

His most famous work, "The Messiah," differs from his other oratorios in its abstract nature, and the predominance of the reflective element gives it an affinity to the German form of Passion music. It is much more of an act of worship or a glorified anthem than a dramatic oratorio. This also evidently suits English moods, and though it did not lay hold of public taste at once, it seems now to be more firmly rooted in the national affections than any other musical work whatever.

The departure of two such great masters as Bach and Handel left the musical world very blank. They had summed up the possibilities of choral music so far, and, till instrumental music had developed a great deal, there was not sufficient field to give another great composer a chance, and the oratorio form almost completely collapsed for a long time. Arne and Boyce (both born in 1710) produced some artistic oratorios with distinctly English qualities about them, and Arne left a permanent mark upon the nation by his admirable tunes, such as "Rule Britannia" (1740) and "Where the bee sucks" (1746). His most successful oratorio was "Judith" (1773). Arne died in 1778, Boyce in 1779.

In Germany, Karl Philipp Emanuel Bach, who was keenly in sympathy with the modern tendencies of art, and excelled equally in symphonies and sonatas, produced two really interesting oratorios, "The Israelites in the Desert" (1775) and "The Resurrection and Ascension of Christ" (1787). Both of these works are designed on lines similar to those of the German Passions, and both are most significant in the qualities which show the progress of the art of instrumentation; and a treatment of chorus which has more kinship with the harmonic tendencies of modern times than with the grand and characteristic elaboration of his great father's work.

In Italy oratorio ceased to have any significance, and Church music became for the most part conventional and operatic. Italian composers wrote fluent counterpoint in their choruses, but their Church works have a singular lack of point and character. Besides those mentioned at the beginning of the chapter a few merit reference: Astorga (1681-1736) for his charmingly musical and expressive "Stabat Mater"; Marcello (1686-1739) for his famous psalms; Pergolesi (1710-36) for his "Stabat Mater."

# CHAPTER XXI

## THE PROGRESS OF INSTRUMENTAL MUSIC UP TO THE TIME OF JOHANN SEBASTIAN BACH

Early Instrumental Music—In England—In France—Couperin—Organ Music in Italy—Frescobaldi—In Germany—The Great Italian Violinists—Suites and Sonatas—Handel—J. S. Bach—Domenico Scarlatti.

THE history of instrumental music divides naturally into three well-defined periods. The first extends from the early experiments in the fifteenth and sixteenth centuries up to the time of J. S. Bach, the second up to Beethoven, and the third till the present day. They are each marked by consistent distinguishing traits: the first by contrapuntal methods akin to those of choral music; the second by the development of pure harmonic forms of the sonata order, which are shown in their highest perfection in the sonatas and symphonies of Beethoven; and the third by a striving after greater freedom than the pure sonata forms seem to allow, or an extension of its scheme by intellectual devices, and new kinds of contrapuntal methods; and by more decisive adoption than formerly of ideas and programmes as the basis of art.

In the early days of the first of these periods modern instruments were not available. The stringed instruments played with bows were the various viols—treble, mean, tenor, viola da gamba, and violone or double bass. And for this set a quantity of music, both in the shape of dance tunes and of movements imitated from choral canzonas and similar choral works, was written. Lutes of various sizes were conspicuously popular and useful, and the style of music written for them has permeated many types of more modern music written for other instruments. The position now occupied by the pianoforte was held by the harpsichord and the clavichord, and an immense quantity of music of permanent value was written for them in various countries.

All the forms of instrumental music then known throve in England in the time of the Stuarts. The last and greatest representative of this early English school was Henry Purcell, who had the advantage of knowing something of French and Italian models. His most important instrumental compositions are the suites or lessons for harpsichord and two sets of sonatas for strings. These sonatas are on the regular Italian plan familiar in Corelli's works. The admirable dance music he wrote for various plays ought also to be counted as representative of his skill as an instrumental composer.

Instrumental music throve also in France in those days, and early showed distinctive traits. The familiar inclination of the French for expressing their feelings by gestures has its counterpart in their predominant taste for dance rhythms in music and their love for ballet on the stage. Their own particular form of opera, which was set going by Cambert and Lulli, was mainly founded on ballet and kindred kinds of stage effect. Lulli no doubt gave considerable impulse to French instrumental music by the profusion of dance tunes he wrote for his operas. And he did good service to art by the type and style of overture he adopted, which was followed by Handel in the overtures to his operas and oratorios, and by other composers in the same line even in quite modern times, such as Spohr and Mendelssohn.

The department of instrumental music in which the French especially excelled was that of music for the harpsichord. Among the early masters was Jacques Champion de Chambonnières, who was harpsichordist to Louis XIV in the early part of his reign, and published harpsichord music in 1670. A collection of "Pièces de clavecin," by Le Bégue, also deserves mention, which was published in Paris in 1677. The greatest of the French school was François Couperin (1668-1733). He wrote a profusion of little movements full of grace, fancy, and character, grouped into sets called ordres, such as are now commonly called suites. He showed his most solid gifts in his allemandes, sarabandes, and preludes, and his lighter and more popular vein in his rondos, and the numbers of pieces with fanciful names which generally formed the latter part of these ordres. He is the prototype of an essentially French school, which has continued till the present day to supply the world with little pieces based on some dance rhythm, or a title which explains and supplies the motive of the pieces.

Couperin also wrote a book called "L'Art de toucher le clavecin" (1717), which is a most invaluable and complete explanation of harpsichord playing in its prime, and is often referred to by him in editions of his compositions as "Ma méthode." Similar to Couperin's works are the many pieces for harpsichord by J. P. Rameau (1683-1764). His first "Book of Pieces for the Clavecin" came out in 1706. The plan of his suites is much the same as Couperin's, comprising a few solid movements at the beginning and a number of lively tunes and rondos in the latter part. There is even more directness and point about some of Rameau's picture-tunes than Couperin's, and the connection with the stage is more obvious, inasmuch as some of those which are still familiar to modern pianists appear also as ballet pieces in his operas.

Before the end of the sixteenth century organs had arrived at a fairly complete state. It was natural that the associations of the organ should cause organists to imitate choral works in their compositions; and they improved upon them first by introducing a great variety of turns and runs and ornaments. These ultimately developed into a special kind of composition, somewhat like the products of extemporization, consisting mainly of runs, accompanied by simple successions of chords. This form was commonly known as a toccata; and though crude and elementary, it has considerable historical importance as one of the first of the large musical forms which established a sort of individuality, as an instrumental composition independent of choral models. Its earliest representative composers were Andrea Gabrieli (1510-86), and his famous nephew, Giovanni Gabrieli (1557-1612), and Claudio Merulo (1533-1604), all of whom were organists of St. Mark's in Venice.

The most important of the early northern organists was Jan Pieterszoon Sweelinck, organist of Amsterdam (1562-1621). His work, consisting of fugues, variations, toccatas, is marked by a considerable inventive gift, and talent for speculation, which were remarkably helpful to the progress of his branch of the art. He was the prototype of the northern group of organists, some of whom, such as Reinken and Buxtehude, were among the models of J. S. Bach. The greatest of the early organists, and the first who arrived at any real maturity of style, was Girolamo Frescobaldi (1583-1644), organist of St. Peter's at Rome. His works comprise some of the earliest examples of well-developed fugues of the modern kind, as well as specimens of all the forms known in his time; which show that he had great mastery of resource and inventiveness, as well as firm grasp of artistic principles.

The earliest of the great German organists was Samuel Scheidt, born in Halle in 1587. He wrote a large quantity of remarkable music for his instrument, and died 1654. Soon after him came Frescobaldi's pupil, Froberger, who was born early in the seventeenth century, and died 1667. He was even more important as a writer of harpsichord music than for his organ music: since he adapted the methods of the organ composers to the smaller domestic instrument, and was a special prototype of J. S. Bach in that respect. Caspar Kerl, who is thought to have been a pupil of Carissimi and of Frescobaldi, was born in 1628. A composer of greater scope was George Muffat, who not only wrote

effective and genial organ music, but also some excellent suites for strings. He died in 1704. Johann Pachelbel (1653-1706) was especially successful as a composer of "choral vorspiele," a very characteristic form of German art. Reinken (1623-1722), another very remarkable musician, was organist of Hamburg for sixty-six years; the Danish organist Dietrich Buxtehude (1637-1707) was the most brilliant and interesting of this group of composers and exercised considerable influence on J. S. Bach.

The most important and fruitful line of instrumental music emerged from the obscurity of indefinite experiment into the light of a promising dawn in Italy in the latter part of the seventeenth century. The name with which the decisive awakening of violin music to life is always rightly associated is that of Arcangelo Corelli (1653-1713). In his time the art of violin-making was brought to perfection. Niccolo Amati was his senior by many years, and Antonio Stradivarius and Joseph Guarnerius, the two greatest of violin-makers, were his contemporaries. Corelli represents the essentially solid and expressively musical school of violin-playing. He was in nowise greatly expert in mechanical difficulties, but the traditions of his solid style have been handed down from master to pupil through successive generations of famous players till the present day. His works consist entirely of sonatas and concertos for stringed instruments, with accompaniment of figured bass for archlute, or harpsichord, or organ. The first set, consisting of twelve "Sonate da Chiesa," was published in Rome in 1683; the second set, twelve "Sonate da Camera," in 1685. The distinction between these Church and chamber sonatas is important, since the former represent (in an antiquated disguise) the modern abstract sonata, while the latter represent the dance suite. The whole of his compositions amount to no more than five sets of such sonatas and a set of concertos. What gives them their permanent attraction is their artistic equality and fluency, combined with simplicity, sweetness, a vein of poetic expression, dignity, and an admirably even flow of easy part writing. He set the seal of an evenly balanced individuality upon his works in such a manner as to make them one of the landmarks of musical history

Immediately after his time the great Italian school of violinists bloomed into wonderful vigor and perfection—several of Corelli's own pupils occupying an important position among them, such as Somis (1676-1763), Locatelli (1693-1764), and Geminiani (1680-1761). Other great players, more or less independent of Corelli, also made their appearance, such as Veracini (1685-1750) and Vivaldi (born in the latter part of the seventeenth century, died 1743), and Tartini (1692-1770). The school continued to flourish till the days of Mozart and Beethoven, and their works and deeds belong mostly to the second period of instrumental music, as their compositions are mainly of the sonata kind, and illustrate harmonic principles. Vivaldi, however, occupied a peculiar position, both as the early representative of the brilliant school of players and as a writer of a great number of concertos for stringed instruments, which served as the models to J. S. Bach for his compositions of that description.

Among early German violinists must be mentioned H. J. F. von Biber (1638-98). He was a famous performer and a worthy composer, and published a set of sonatas as early as 1681.

Handel's position in respect of instrumental music is comparatively unimportant. His most famous instrumental composition is the first set of lessons or suites, which came out in 1720. As types of the suite form they are irregular, and combine features both of Church and chamber sonatas of the Italian kind. The former is illustrated by the number of fugues, which correspond to the canzonas in the early Church sonatas; while interspersed with regular accepted dance tunes are sets of variations, which are unusual features in such works. The next most familiar are his violin sonatas and his organ concertos, which are mainly on Italian lines, and in their way admirable. The least familiar are his many concertos for orchestral instruments, which again are based on Italian models, and do not look as if he had taken much pains with them. Several are made up for occasions out of movements from other works, such as oratorios and operas; and movements have sometimes been used at least three times in different works. They are generally instinct with Handel's usual vigor and breadth, but occupy no very important position in musical history.

The position of J. S. Bach in relation to instrumental music is in strong contrast to that of Handel. Handel wrote most of his instrumental music for occasions, Bach chiefly to find the most perfect artistic expression of his ideas in the various forms of instrumental art existing in his time. He studied the works of all the recognized masters of different schools so minutely and carefully that his works became the sum of all the development hitherto attempted in instrumental music. He always applied himself in accordance with his opportunities. In his younger days, when organist of various towns, he studied organ works and the performances of Buxtehude and Reinken, and Georg Boehm. In his first important post as organist at Weimar, he composed a great part of his famous organ works, and some of his best Church cantatas. When, in 1717, he was made kapellmeister to the Prince of Anhalt-Köthen, who had a special taste for instrumental music, he devoted himself specially to that branch of art, and it was at that time that most of his important work in instrumental music was done.

In all Bach's most successful instrumental compositions his leaning toward the methods of the old school is evident. The elasticity and expansiveness of such old forms as the fugue, the canzona, the toccata, and the early type of fantasia made them more attractive to him than the sonata types, which seemed to limit the range of harmony and modulation. He very rarely attempted anything important in regular sonata form, and when he did the result is not very characteristic of him. He must therefore be regarded rather as the culminating representative of the polyphonic period of instrumental music than the forerunner of the harmonic period, whose representatives, until Beethoven's time, almost ignored both his music and his principles. (See the biography of Johann Sebastian Bach in another section of this series.)

Among composers who distinguished themselves in Germany in the early stages of instrumental music the following must also be remembered: Johann Kuhnau (1677-1722), Bach's predecessor as cantor at the

School of St. Thomas, who led the way in composing both sonatas and suites for clavier; Johann Mattheson (1681-1722), Handel's friend, who wrote suites and several very valuable works on music; August Gottlieb Muffat (born about 1690, died in 1742), who wrote a large quantity of instrumental music of various kinds. And the survey will not be complete without reference to that unique figure the Italian Domenico Scarlatti (1683-1757). He was a son of the famous Alessandro, and in the earlier part of his life followed much the same career as his father, writing operas and Church music. The direction in which his special gifts of harpsichord-playing lay was not fully appreciated by Italians, but after 1721 he settled in Lisbon, and found there and at Madrid a congenial audience among the people of the court; and it was this encouragement which induced him to produce the mass of his harpsichord music. Only thirty pieces were published in his lifetime, under the name of "Exercises for the Gravicembalo"; but altogether he produced several hundreds. In later times they are always spoken of as sonatas, and for their self-dependent nature they are rightly so named, though they only consist of one movement apiece. They are remarkable as being among the first works of the kind in which neither the fugue principle nor dance rhythms are essential features. They are based on very definite ideas and a grouping of keys similar to that found in modern sonata movements of the completely harmonic type; and his manner of repeating phrases again and again has its counterpart in Mozart's works. His devices of execution have been imitated by great writers for the pianoforte up to the most recent times.

# CHAPTER XXII

## THE PROGRESS OF INSTRUMENTAL MUSIC IN THE EIGHTEENTH CENTURY

The Great School of Italian Violinists—The Clavier Sonata—In Italy—In Germany—Karl Philipp Emanuel Bach—Rise of the Symphony—Alessandro Scarlatti Again—Stamitz—Haydn—Mozart—Nature of Changes in the Latter Half of the Century—Sonatas—Quartets, etc.

IT is from the Italians that our modern style of instrumental music springs. Their inclination for simplicity of design and for easing the labor of attention seems to have led them, first of all people, to cultivate those simple kinds of harmonic contrast upon which the whole system of modern instrumental music rests. The contrapuntal style of art which culminated in the works of Bach and Handel was full of vigor and variety, but it showed signs of being toned down into more easy and obvious moods, in the choral works of even such early Italian masters as Leo, Durante, and Colonna; and this tendency is shown in a more marked degree in instrumental works such as the concertos of Vivaldi. Early in the eighteenth century composers of Italian operas and of Italian instrumental music moved in the same direction. The writers of operas simplified their airs to the utmost to satisfy the taste of their indolent audiences. They made them as much as possible on one uniform pattern, in which simple contrast of the harmonies of tonic and dominant was essential to success; and they planned their overtures and preliminary symphonies on much the same principles.

The great school of Italian violinists, whose artistic aims were much higher and nobler, were insensibly drawn in the same direction, and conveyed their ideas more and more in uniform harmonic designs. Some of them introduced allemandes and gigas, and other movements more characteristic of suites, into their sonatas, but even these soon became more and more harmonic in character and more distinctly uniform in plan. In Corelli (1653-1713) the contrapuntal style was still predominant; in the works of his pupils and immediate successors the balance began to lean toward the harmonic style. Passages founded on chords made more and more frequent appearance in them, and so did those figures of accompaniment which are among its most decisive indications.

The great school of Italian violinists came to its zenith very quickly. Corelli's style was noble and pure, but his technical resources were limited. His immediate successors extended the technical resources of the instrument, and adopted a much more modern style of expression. The eldest of his most famous pupils was Somis (1676-1763), who was born in Piedmont, and became a pupil first of Corelli and afterward of Vivaldi. He settled in Turin, and is considered the head of the Piedmontese school. Among Somis's most famous pupils was the Frenchman Leclair (1697-1764), who began life as a ballet-master and writer of ballet music. He attracted Somis's attention while acting in that capacity at Turin, and under his guidance developed into a great violinist. Nevertheless he had not the good fortune to win any high position as a player, though he left some admirable sonatas of the Italian type.

A more famous pupil of Corelli's was Geminiani (1680-1761), a man of great abilities, but gifted with a temperament so excitable and ill-regulated that it prevented his attaining the position as a performer which his powers seemed to warrant. He, however, immensely enlarged the technique of the instrument, both by his compositions—such as sonatas and con-

certos—and by his teaching. His compositions were considered extremely difficult, and are not exactly child's-play even now, despite the advances made in technique; and they often present strikingly modern features of harmonization and expression. He also wrote a very valuable book on violin-playing which was far ahead of its time. He went to England in 1714, and spent a great part of his life there. One of his most famous pupils was the Englishman Dubourg (1703-67), who from 1728 was leader of the Viceroy's band in Dublin, and in that capacity led the orchestra on the occasion of the first performance of "The Messiah," in 1741. It was in his house that Geminiani died. Another famous pupil of Corelli's was Locatelli (1693-1764), who was born in Bergamo, settled in manhood at Amsterdam, and made a great reputation as a virtuoso. Some of his compositions are often blamed for artificial effects which are purely eccentric; but he was also capable of writing really admirable music, as his violin sonatas sufficiently prove.

In the same generation appeared, if report speaks truly, one of the greatest violinists of the world. This was Giuseppe Tartini (1692-1770). He was a Florentine by birth, and first studied law, but some matrimonial complications caused him to hide for two years in a monastery at Assisi, during which time he devoted himself to music and taught himself the violin. Soon after leaving the monastery he happened to hear Veracini in Venice, and was so struck with his own shortcomings by comparison that he went to work again for another two years in Ancona. Padua ultimately became his home. He was a man of large feeling and cultivated mind. As a player his style is said to have been particularly noble and expressive, and his sonatas of the Italian type—thoroughly harmonic in plan—are the best of all that fine group of highly artistic works; especially the famous "Trillo del Diavolo," and the one in G minor known as "Didone abandonnata." Tartini was one of the first musicians to draw attention to some acoustical phenomena known as "combination tones," which he called "Terzi tuoni." His influence was mingled with the direct Corellian traditions through his pupil Pugnani (1727-1803), who was also a pupil of Somis.

This famous violinist and teacher was born in Piedmont, and traveled in many European countries giving concerts. He wrote a good deal of violin music, and had a very famous pupil in the person of Viotti (1753-1824). Viotti was also of Piedmont, and studied under Pugnani in Turin. Later he traveled with him, and after that settled for some time in Paris, occupying himself mainly with teaching; for, though an extraordinarily fine performer, he greatly disliked playing in public. When the French Revolution came to its crisis, he crossed over to England, and led at various concerts in London, including some of those at which Haydn's symphonies were first performed. He is particularly notable for the large quantity of violin music he wrote, comprising concertos, quartets, duos, etc., which, though not of any great mark as actual music, are so admirably suited to the nature of the instrument and range over so wide a variety of technique that they are particularly valuable for teaching purposes.

His pupils, Rode (1774-1830) and Baillot (1771-1842), were famous representatives of the French branch of this school, all of whose members occupy an honorable position in the history of art and did most valuable service in furthering it.

In the department of clavier sonata the Italians were not so prominent, since their best composers of instrumental music were more attracted by the singing qualities of the violin. But they exerted much influence on its character and history, partly because the operatic style was more frequently used by composers of clavier sonatas than violin sonatas. The great Italian violinists wrote their sonatas for themselves to play; the writers of clavier music too often wrote their sonatas for fashionable pupils, whose tastes were mainly in the operatic direction. In the generation after the famous Domenico Scarlatti Italy was fairly well represented. The opera composer Galuppi wrote many sonatas for clavier, which have excellent points, and another of the best writers of the early clavier sonatas was Paradisi (1710-92), who was born in Naples, but settled in London, where he brought out a successful opera, "Phaëton," and a set of sonatas for "gravicembalo," as the harpsichord was sometimes called. Among these are some of the best examples of the early sonatas—neat, elegant, finished, and well balanced, and very clear and complete in form. Of less enviable fame is Alberti (died 1740), an amateur and a good singer, who published a set of sonatas which became popular. These contained such a profuse amount of one particular formula of accompaniment that it has been generally known in later years as the Alberti bass.

The clavier sonata was cultivated with greater musical success by the Germans. They, in their turn, were not so highly successful as violinists, and rather preferred the keyed instruments; perhaps because they were less attracted to melody than to harmony. Bach's sons and pupils were distinguished for their works of this order, more especially the second son, Karl Philipp Emanuel (1714-88). Like all the representatives of his generation, he was affected to a certain degree by the Italian influence, springing from the universal popularity of the Italian opera throughout Europe. But he kept more of the artistic vigor and genuineness of his father than any of his brothers and contemporaries. He wrote an immense number of sonatas, which are the best representative works of their kind in the interval between the days of Bach and Handel and the time of Haydn; and it was his sonatas which Haydn specially studied in early years as models for his own efforts in the same line. He also wrote some very curious, and sometimes interesting, experimental works, in a fantasia form, full of abrupt changes of time and strange modulations, and long passages without any bars; also some excellent and vigorous symphonies, the "symphony" being at that time like a prelude or "invention." He contributed, among his other services to art, an invaluable treatise on the way to play keyed instruments. His youngest brother, Johann Christian Bach (1735-82), also made a considerable mark as a composer of instrumental music. He was only fifteen when his father died, and felt his influence least among the brothers. He went early to Italy and was for a time organist of Milan Cathedral. Later he

settled in England and obtained a great position, both as a fashionable teacher and as a composer of sonatas, symphonies, and operas. His style was ultra-Italian. He is sometimes called the English Bach, and sometimes the Milanese Bach. He exerted considerable influence on Mozart, who made friends with him when he went to England as a youthful prodigy. Many other composers added to the enormous mass of clavier music without greatly furthering the cause of art, though without discredit to themselves. Some few clung to the traditions of the ancient school, and wrote solid works of the suite order, and toccatas and fantasias and fugues; such as Krebs (1713-80), one of Bach's favorite pupils, and Eberlin (1702-76).

Meanwhile a much larger and more important form of art was progressing to maturity. In the next generation the general progress of mastery of design and instrumental resource advanced the standard of clavier sonatas and brought into being other forms of solo compositions, such as quartets, trios, etc. But the phases of progress which appear in them are all comprised in the progress of the grand form of the symphony, which is the highest and most perfect art-form of modern music.

The ultimate rise of this form of art was in the instrumental movements which were used for the overtures of operas. These were at first very short, and little more than simple and somewhat pointless successions of chords. By the latter part of the seventeenth century they had developed into a group of movements something like the group which at that time frequently constituted sonatas and concertos. In Alessandro Scarlatti's time this "sinfonia avanti l'opera" consisted of either three or four short movements, alternately slow and fast; and the order adopted uniformly by almost all composers soon after was a group of three, consisting of—first, a solid allegro, then a short slow movement, and lastly a light and lively allegro. In course of time these groups of movements began to attract some little attention, and as they improved in musical interest and artistic completeness they were often played apart from the operas. They were found very serviceable in this independent form, and to meet the demand an enormous number were produced by all manner of composers. They were usually scored for a group of eight instruments—that is, the complete set of strings and two pairs of wind instruments, such as two horns and two hautboys, or two horns and two flutes. Sometimes they were published as "overtures in eight parts," as were Abel's and Johann Christian Bach's, and sometimes as "symphonies in eight parts," as were Michael Esser's, Wagenseil's, Richter's, etc. The difference in name implies no difference in the works; as they might or might not have originally been attached to an opera.

The quality of the music was for the most part very flat, common, and empty, and very little attempt was made at either refined phrasing or effects of instrumentation. But every now and then a composer tried to put something genuine into his work, and a most important step was taken by the violinist and composer Stamitz (1719-61). He became leader and conductor of the band of the Elector of Mannheim in the early half of the century, and, being evidently a man of taste, set about making the performance more refined and artistic. Burney speaks of him as discovering the effect of crescendo and diminuendo, "and that the *piano,* which before was chiefly used as an echo, as well as the *forte,* had their shades as well as red and blue in painting." From which it may be divined that in the dreary period between J. S. Bach and Haydn music of this kind had been played in a most slatternly manner. The effect of Stamitz's reform was very great. The Mannheim band won the reputation of being the best in Europe, and kept up its standard of excellence long enough (after Stamitz's death) to exert a powerful influence on Mozart.

In point of form all these early symphonies were distinctly harmonic, representing the same scheme as the movements of modern sonatas, with but trifling deviations. In the hands of German composers the primitive outline of the design was enriched by degrees and developed to a more artistic standard of interest. Karl Philipp Emanuel Bach alone took a line of his own, which was more akin to his father's method in concertos. He commonly adopted some striking principle of effect as his cue, and alternated his subjects irregularly, distributing the modulations on quite different principles from those in his sonata movements, except in so far as the movements made digressions from the starting key, and returned to it finally at the conclusion to establish the unity. His material, at all events in the symphonies of 1772, is immensely more vigorous and animated than that of his contemporaries, and his treatment of instruments original and often ingenious. In the end his manner of dealing with form was abandoned by other composers for the sonata type, which was almost universally adopted. In that respect his younger brother, Johann Christian, stands more in the direct line of the descent of modern symphony, though his musical material is less vigorous. However, he had some excellent ideas of orchestral effect, and similar gifts were shown by the Belgian Gossec (1733-1829), who pushed the cause of instrumental music vigorously in Paris in the middle and latter half of the century.

But all these numerous early writers of symphonies were completely put in the background before the end of the century by Haydn and Mozart. For Prince Esterhazy and his guests Haydn wrote an immense number of symphonies, and found encouragement to make them more artistic, by raising the standard of the ideas and developing the resources of orchestral effect; and by degrees his fame began to spread abroad. But he did not come to the perfection of his mastery of this great form of art till Mozart had come and completed his share of active work and passed away. (See the biography of Haydn in another section of this series.)

In his early days Mozart might have learned from Haydn; in the latter part of his life Haydn learned, willingly, from him. Haydn's fame by about the end of Mozart's life had become universal, and several efforts had been made to induce him to come to England; but he would not desert his master or his duties. In 1790 Prince Esterhazy died, and then Haydn went to London, and the twelve symphonies which are the crowning glory of his life-work were

written. His long experience and the example of Mozart lifted him to his highest level, and he produced for Englishmen the series that shows to the full all the natural geniality, humor, vigor, and simple good-heartedness which were his characteristics, in those terms of perfect art which, though not so delicately poised and finished as Mozart's, are fair parallels in point of artistic management.

The nature of the change which had been effected in the symphony since Haydn began to write may be summarized. In his early days it was a type of rather slight artistic importance. The ideas used were generally rather vapid, the design of the movements simple but uninteresting, the group of instruments used small, and the method of their employment blunt and crude. By the time Haydn and Mozart arrived at the climax of their work the group of instruments was much more highly organized, the element of powerful tone in trumpets and drums had been added, and the group of wood-wind was expanded in many cases to the full variety of flutes, oboes, clarinets, and bassoons, which is familiar in the full modern orchestra. Both composers used clarinets rarely, but they knew how to use them with effect. The whole treatment of the orchestral forces had become transformed. In early times the wind instruments were occasionally used for solo purposes, and often did no more than crudely fill up and reinforce the mass of sound; but in their later symphonies they were used with much more independence, as well as with far more coherence and sense of balance.

Then the ideas and subjects themselves had attained to a much more definite character and a much higher degree of beauty and individuality; and the resources of modulation had been applied to enhance and give extra variety and interest to the designs of the movements. The old number of three movements had in many cases been increased to four, and the relation of the movements to one another in point of contrast as well as coherence of style had become artistically perfect. It only remained for Beethoven to apply all these elements of art to the expression of a higher range of ideas and completely to balance the idea and the form in which the idea was expressed, so as to make one of the most perfect forms of art the world has ever seen.

The connection of Haydn and Mozart with the development of the clavier sonata and such forms of solo art as the quartet is of great importance, and the progress they made moves on parallel lines with that of the symphony. In the clavier sonata the improvement made by them was mainly in the matter of design; for before their time a group of only two movements was common, and the design of the movements was at once less concise and less interesting than it had become at the end of the century. But the improvements made were not by any means only owing to them. A very large proportion of their sonatas were of but slight importance, and were probably written for the use of pupils; and a lack of decided musical purpose in them makes them on an average of less historical importance than either Philipp Emanuel Bach's work in their own time or Domenico Scarlatti's in the earlier time.

The progress of the type of works for keyed instruments has been always rather dependent on the feeling for effect which composers, who were also performers, gained from their practical experiences; and Haydn and Mozart, being limited by the nature of the instrument for which they wrote, which was mainly the harpsichord, did not expand the limits of the form so notably as they did in other branches. It was not till the improvement of the pianoforte came about that the new and richer opportunities for effect thereby offered gave a fresh spur to the development of this form of art.

With the quartet for solo strings the case was different; such a form hardly existed before their time, and their work with it was such as almost to complete its artistic maturity in the course of one generation. The growth of the system of harmonic design, and the development of the technique of the violin, were the causes that brought about the perfecting of the quartet and kindred forms of chamber music. Haydn's first quartet was written in 1755. It was of slender proportions and no great interest. But he soon infused vigor and artistic value into his later works of the kind, giving the instruments more and more independence, and finding how to express more with such simple means. He continued composing them all through his life and was actually engaged on one when his powers finally broke down with failing health in old age. Mozart took up the form at a higher level, and though he did not do so much for its earlier development, he set even a nobler seal upon it in the superb group of six which he wrote in 1782 and dedicated to Haydn. It shows how great an advance they represent upon the average standard of the time that they were generally received with dislike even rising to indignation. To later generations they appear as perfect in artistic moderation as they are in mastery of design and skill in the use of the four solo instruments.

There were several other composers who did good service in Haydn's time in the development of the quartet form; notably Boccherini (1740-1805), who was a native of Lucca, and early made a great reputation as a composer and violinist. His facility in composition was extraordinary, and he produced altogether over 360 instrumental compositions, of which a large number are quartets and quintets. The German Dittersdorf (1738-99) was a most voluminous and successful composer in every branch of art.

The progress of modern instrumental music caused it to branch off into various lines, such as concertos, divertimenti, overtures, and numerous varieties of chamber music; but these all developed in their respective lines parallel to the greater and more central types to which they are akin; each received good measure of attention from the greatest composers, and before the end of the century progressed from the cruder types of the early days into most finished and artistic products, the most important phases of development being in all cases the improvement of design, and the more appropriate, independent, and characteristic use of the instruments. The highest phase of all in instrumental music had still to wait till the early years of the nineteenth century for its consummation.

# CHAPTER XXIII

## OPERA IN THE TIME OF GLUCK AND MOZART, AND IMMEDIATELY AFTER

Reaction from the Formality of Italian Opera—Gluck's Aims —Difference of Mozart's Position—"Idomeneo" a Turning-point—German Aspirations for a National Opera—"Entführung aus dem Serail"—"Nozze di Figaro"—"Don Giovanni"—"Die Zauberflöte"—Progress of French Opera —Spontini.

ABOUT the middle of the eighteenth century the indolence of fashionable audiences and the short-sighted egotism of popular singers had reduced the opera to such a state of monotonous and mechanical dullness that a reaction was inevitable. Slight changes and improvements were frequently attempted by various composers, but the name with which the most definite attempts at general reform are associated is that of Christoph Willibald Gluck (1714-87).

Gluck's position in musical history, particularly with respect to the development of the opera, is very similar to Wagner's in recent times. His indictment against contemporary opera made much the same points as the modern composer's. But he labored under the obvious disadvantage of living at a time when the development of resources, such as are characteristic of regular modern music, was yet slender. The arts of orchestration were only just beginning to be understood, and the arts of dramatic expression of the modern type were both limited in amount and but vague in general character, while the subtler possibilities of modulation were hardly thought of. Like Wagner he was not gifted with musical powers of any very exceptional caliber to start with, nor with any marked individuality, but he developed what he had with exceptional success under the influence of great dramatic and poetic sympathy and insight. His later work is unique in style and in the dignified sincerity with which he treats great and pathetic situations. Even when he had to compromise with popular taste, as in the excessive use of the ballet which was required by French audiences, he succeeded in making it tell as part of the dramatic effect. And the same may be said of his use of arias, which he dispensed with as much as possible in favor of a shorter and more concentrated form of solo, while he raised the recitative whenever possible to a high degree of dramatic interest.

A fact which marks his position well is that he is the earliest opera composer who can arouse the sympathies of a modern audience, in strong contrast to the utterly defunct formality of Hasse, Galuppi, Jomelli, and hundreds of other composers of that class.

Mozart's career as an opera composer overlaps that of Gluck. The early operas of Mozart only serve to illustrate the strength of the Italian influence to which he was subjected. The European fame which Mozart attained when almost a child led to his having plenty of invitations to write operas, and he wrote them in rapid succession.

In his early years he could hardly have heard any operas which were not of the conventional Italian pattern, and indeed very little music of any kind which did not come from the southern source. This Italian influence was paramount through his lifetime, and illustrates the shifting of the highest level of musical composition from the vigorous North German Protestantism of Bach and Handel to the region in which Southern German gaiety and expansiveness adopted the Italian style and forms of music, and ultimately developed them to the very highest point which the new school could attain. The completeness of this change is chiefly owing to Mozart's genius, but it was not till the flood of prosperity which attended his youth had given place to the troubles and crosses of the latter part of his short life that he produced works of sufficient mark to change the course of history. (See the biography of Mozart in another section of this series.)

His unfortunate visit to Paris in 1778 marks the turning-point of his career. On his way there he made a prolonged stay at Mannheim, and became intimate with the traditions of Stamitz and with a group of sincere and earnest-minded musicians, of whom Cannabich was foremost; and here he heard, possibly for the first time, really refined performances of orchestral music, which clearly made a great impression upon him.

He arrived in Paris just in the heat of the excitement about Gluck and his rival Piccinni, and though he stayed several months he never gained any notice, or any opportunity of distinguishing himself except by the production of his Parisian symphony. This was by far the best he had yet written, but in Paris it did not bring him any particular repute, and, failing altogether to get a chance of producing an opera there, he returned to Salzburg in 1779.

His disappointments and troubles in Paris, where as a child he had been wildly petted and caressed, may have had something to do with his being so little affected by the controversy about Piccinni and Gluck. It is clear that Gluck's works made no great impression either upon his style or his methods of composition; but the trials of the journey and the change from the too easy success of his early years to the severe struggle of his maturity seem to have braced him to a higher standard of work. After a pause in opera-writing for some years, he was invited to write an opera for the carnival at Munich in 1781. For this occasion he wrote "Idomeneo," which is the first example of his more mature style. It is particularly noteworthy for the very rich and elastic treatment of the orchestra and for the effective choruses which are introduced. Its success bettered his position somewhat, and was followed by a request from the Austrian Emperor for a genuine German opera.

The Emperor had long had it in mind to make an effort for the cause of National Opera, which had hitherto been in a very backward state. The vigorous efforts Keiser had made at Hamburg had collapsed with his death, and all Germany had been again occupied with Italian operas, frequently written by her own composers. The only German form which had a sustained popularity was that of the "Singspiel" or song-play, a rather insignificant kind of work, consisting mainly of an ordinary theatrical piece interspersed liberally with songs and incidental music, like the English plays of Purcell's time and a little later. The most successful composers of such works (which were chiefly light and lively) were the following: Adam Hiller (1728-1804), who won considerable success with "Die verwandelten Weiber," a version of an English play, "The Devil to Pay," and with "Der Dorfbarbier," "Die Jagd," and many others. Dittersdorf (1739-99) was particularly successful in his "Doctor und Apotheker." Neefe (1748-98), Beethoven's master in Bonn, won success in the same lines, as did also Johann Schenck (1753-1836); and Kauer (1751-1831) is said to have written over 200 examples of this kind. It was for the development of a slender form of this sort into a type more worthy of being nationally representative that Mozart at the invitation of the Austrian Emperor produced his "Entführung aus dem Serail." It came out in 1782, and for once raised a Singspiel into the loftier region of first-rate art. It was the best work of its kind which Mozart had produced, and was too good for "Singspiel" audiences. The result was that Mozart received no encouragement to repeat the experiment for some time, and resumed the writing of Italian operas. His success in the Vienna experiments cannot be said to have been great.

"Figaro" and "Don Giovanni" will always remain the representative examples of Mozart's Italian operas, and are utterly different from the works of his predecessors in every particular which gives musical and artistic value. Mozart was not by nature a reformer like Gluck, neither could he have expounded a systematic theory. His reforms were the direct fruit of spontaneous genius and quickness of perception. In "Figaro" and "Don Giovanni" the plays are not mere excuses for making collections of pretty tunes, but are amusing in themselves; and Mozart's quickness has made the music reinforce every point of the story, even to mere slight details of theatrical business, which he seems to have had in his mind while composing. The human interest in them is immensely assisted by the element of comedy which Mozart illustrated with unsurpassable skill in the style of the Italian opera buffa and the intermezzi. In his hands instrumentation rose for the first time to a condition of mature and complete art. He was the first composer who had a refined feeling for orchestral color, and in opera he used this faculty with a natural ease and readiness; while his general power and mastery of his craft enabled him to develop ensembles and finales to a degree of effectiveness and dramatic relevancy which no previous composer had approached. Gluck surpassed him only in intensity in the situations which were suitable to the peculiar cast of his poetic temperament.

Quite at the end of his career Mozart had one more chance to make a stroke for German art, and the stroke was lastingly effectual. Not long after the successful launch of "Don Giovanni" he was applied to by Schikaneder—a man who combined the gifts of actor, playwright, manager, and man of enterprise—to set a fairy play which he had put together, and believed would attract the genuinely German masses. This was "Die Zauberflöte" (The Magic Flute), a play which is certainly not easily intelligible to the uninitiated, but contained enough mystery and magic and opportunities for scenic display to attract a German audience. Mozart set it to music in a manner which differs to a considerable degree from all his earlier works, as much of it is on a higher level. The peculiarity of the play has hindered its popularity in other countries, but Schikaneder rightly gauged its fitness for a thorough German audience, and the great success it ultimately won may fairly be said to be the definite starting-point of the successful development of the modern German music-drama, of which Weber, Beethoven, and Wagner are the foremost representatives.

A few contemporaries of Mozart deserve record for creditable and occasionally brilliant work in the operatic line. Sarti (1729-1802, organist of Faenza, 1748) produced his first opera, "Pompeo in Armenia," there in 1751; his best opera is said to have been "Giulio Sabino." He met Mozart in Vienna in 1784, and spoke of him afterward as a musical barbarian. Paisiello (1741-1815) belonged to the school of Naples, where he was a pupil of Durante. His music was elegant and successful, and was specially admired by Napoleon. He wrote a "Barbiere di Seviglia," which was so popular that when Rossini endeavored to get his setting performed the attempt was considered nothing less than presumption on his part and was at first vigorously hissed. Paisiello wrote in all ninety-four operas. Sacchini (1734-86) was also one of the Neapolitan school, and a pupil of Durante. He traveled to England and also to Paris, where he became very popular. His best operas were "Olimpiade," "Dardanus," "Œdipus," and "Tigrane."

The most brilliant member of this group was Cimarosa, born near Naples, 1749, and a member of the Neapolitan school. He early won reputation by his lively intermezzi. His first opera was "Le Stravaganze del Conte," 1772, his most famous was the "Matrimonio Segreto," one of the best and most brilliant opera buffas ever written. It came out first in Vienna in 1792, the year after Mozart died. His most successful serious opera was "Gli Orazii e Curiazii." He lived till 1801.

Salieri (1750-1825), Gluck's pupil, is most familiarly remembered for the reputation he won for scheming to prevent Mozart's success, but it may be remembered as a set-off that he acted to a certain extent as Schubert's master, and was held in some respect by Beethoven, who actually took lessons from him. He superintended most of the music of the court and opera of Vienna, and wrote many successful operas.

The Belgian Grétry (1741-1813) also requires notice as a representative of the Parisian section of opera writers. He was a poor musician, but made success through a certain gift of tune and expression,

and a delicate sense of humor. Born at Liège, he went to Rome for musical study, and became the despair of his master. But he was quite confident of himself, and in 1767 applied to Voltaire for a libretto, which was declined. He was the first representative composer of operas comiques, and wrote some fifty operas for Paris, of which "Le Huron" was the first (1768) and "Le tableau parlant," "Zemir et Azor," and "Richard" were the best.

Of Mozart's junior contemporaries, the most notable was Cherubini (1760-1842). He was brought up in the atmosphere of Italian music, but his disposition caused him to take a more serious view of the art than most of his fellow-countrymen, and this has given him a position which is quite unique among them. His views were so extremely severe that he appeared pedantic even to Mendelssohn; but, notwithstanding, his works have a genuine freshness and vitality. He began opera-writing with "Quinto Fabio" in 1780. He went to England in 1784, and brought out some operas there, and finally settled in Paris in 1788. The first of his operas which won permanent fame was "Lodoiska," which came out in 1791. The light opera "Les deux journées" came out in 1800, and the famous "Médée" in 1797. These two represent extremes of different character, as the former is sparkling and bright and the latter a very severe tragedy. In both he succeeded equally well. His sense for dramatic effect was strong, but was always kept within bounds by a very sensitive taste, and his orchestration is often admirable. He was so much revered by musicians in Paris that in old age he was looked upon as a sort of autocratic censor.

Méhul (1763-1817) was a composer who held a great position in Paris about the same time. He was looked upon as the foremost French composer of the Revolution period. His best work, "Joseph," was his last, and came out in 1807. He had a genuine feeling for dramatic effect of a refined quality, and his orchestration was good.

Another composer of more striking caliber was Gasparo Spontini. He was born at Majolati in 1774, and educated at Naples. His first opera, "I puntigli delle donne," was brought out in Rome in 1796. His early works were in the light Neapolitan style. He went to Paris in 1803, but did not make the mark he hoped for in the light style, and therefore changed his tactics completely for a style of the utmost grandioseness. "La Vestale" was finished in 1805, and first performed in 1807. The excellent libretto by Jouy was much in its favor, and the music is also remarkably fine. Spontini here displayed a great gift for rich orchestration, and a sense of broad and large effect, and a mastery of resource combined with a very considerable power of dramatic expression which give him a high place among composers. "La Vestale" thoroughly deserved the estimation in which it has since been held all over Europe. He followed it up by "Fernand Cortez," which is on much the same grandiose lines, in 1809. He was made conductor at the Italian Opera in Paris in 1810, and brought out Mozart's "Don Giovanni" for the first time in that city. His next large work was "Olympia," which occupied him many years, but did not succeed in Paris.

When he went to Berlin to manage operatic affairs as kapellmeister and general director of the music of the court of King Frederick William, he remodeled "Olympia" and brought it to a hearing there in 1821 with triumphant success. Unluckily for Spontini, Weber's "Der Freischütz" came out soon after in Berlin and took such a hold of the hearts of Germans with its thoroughly Teutonic flavor, that Spontini's supremacy was checked. He brought out several more operas, such as "Nurmahal" (1822), "Alcidor" (1825), "Agnes von Hohenstaufen" (1829), but by degrees he became very unpopular, partly owing to his autocratic disposition, and after a period of tension, in which he seems to have shown some force of character, he finally left Berlin in 1842 and returned to Italy, where he died in 1851. He was a commanding and conspicuous figure, and his works have grand and impressive qualities. They belong to the class of French grand opera, and stand midway between the statuesque beauty of Gluck and the pomp of Meyerbeer, who was his successor in Berlin.

# CHAPTER XXIV

## THE PROGRESS OF INSTRUMENTAL MUSIC TO BEETHOVEN AND HIS IMMEDIATE SUCCESSORS

Rise of Pianoforte Music—Clementi—Cramer—Other Prominent Composers of Instrumental Music—Beethoven's Early Circumstances—Predominance of Sonatas among his Works—His Characteristics—Enlarging Principles of Design—Characteristic Expression—Programme—Hummel—Weber—Schubert—Spohr.

WHILE Haydn and Mozart were applying their great powers to the advancement of the highest forms of instrumental music, some very valuable work was being done in various subordinate branches by other composers and performers, of considerable though less comprehensive powers. The prominent position taken by the pianoforte in modern music gives special importance to the work of Muzio Clementi, who was the first composer to show a clear perception of the style of performance required by that instrument as distinguished from the old harpsichord. Till he applied his mind to the subject composers had mainly kept to the quiet gliding style suitable to the older instrument, and hardly realized the effects and contrasts which were obtainable by the more forcible and energetic treatment which was invited by the use of hammers instead of jacks as a means of producing the sound.

Clementi was born in Rome in 1752. He was solidly grounded in contrapuntal studies, and came before the public as a composer, with a mass, at the age of fourteen. He was brought to England by a rich amateur while still quite young, and made his first appearance in London in 1777; and with the exception of a few professional tours through Europe he remained in England for the rest of his life. He was of a practical turn of mind, and, besides establishing a very good position as a teacher and a performer and a conductor at the opera, he founded a pianoforte business, which still exists. He wrote a very large quantity of sonatas of very solid and artistic quality, but his best known work is the "Gradus ad Parnassum," a collection of his most excellent pianoforte studies, which he completed in 1817, when about sixty-five years old. He survived till 1832. The comprehensive quality and vigor of his work, and its perfect fitness for the pianoforte, justify his being called the father of modern pianoforte music.

Among his pupils the most important was J. B. Cramer, whose "Studies" hold so honorable a position among works of their class. They are more genial than Clementi's, though not so masculine. Cramer, like his master, was a thorough musician, and his insight into the requirements of the pianoforte is remarkably acute. He came of a family of musicians; and both his grandfather, as flute-player, and his father, as violinist, were members of the famous Mannheim band. He himself was born in Mannheim in 1771, but was brought to England by his father when one year old, and settled permanently in that country, where he also founded a music business, and held a distinguished position as a pianist and a teacher. He died in 1858.

Another famous pupil of Clementi was the Irishman John Field (1782-1837), who was a very able pianist, and wrote a large quantity of pianoforte music, of which his nocturnes still enjoy the appreciation of musicians. He settled in St. Petersburg. Among those who did good service in developing the resources of the pianoforte was J. L. Dussek, born in Bohemia in 1761. He began his career as an organist, but ultimately became one of the greatest pianists of his time and enjoyed a European fame. He was for a time a pupil of Karl Philipp Emanuel Bach's, and wrote a large quantity of sonatas in a graceful and fluent style, which exerted no little influence upon some later composers for the instrument. He lived till 1812. His contemporary Daniel Steibelt had a considerable vogue as a player and composer and fashionable teacher in Paris and London successively. The date of his birth was 1755; he died 1823.

Among the prominent representatives of instrumental music of this intermediate stage, Ignaz Pleyel deserves mention. He was born in Austria in 1757, became one of Haydn's favorite pupils, and showed such good promise in early years as to have his quartets highly spoken of by Mozart. He wrote a large quantity of symphonies and chamber music, went to England for a time in 1791, simultaneously with Haydn's first visit with Salomon, and ultimately settled in Paris, where he founded a successful pianoforte factory. He died in 1831. Madame Pleyel, the famous pianist, was his daughter-in-law.

A composer who enjoyed great popularity for a time was Adalbert Gyrowetz, born in Bohemia in 1763. He studied in Prague and then went to Vienna, where he received friendliness and encouragement from Mozart. His reputation was so good that he was engaged as a composer by Salomon at the same time with Haydn. He ultimately settled in Vienna and lived till 1850. So that having been born but a few years after Mozart, and having known him and Haydn intimately, he survived Mendelssohn and might have heard several of Wagner's operas. He also survived his own popularity. He wrote a large quantity of operas and cantatas and an immense number of symphonies and quartets. The symphonies are on a larger scale and more freely and intelligently scored than those of the previous generation, but they have not the distinction and artistic completeness of Haydn's and Mozart's, though they were sufficiently good for some of them to be passed off as Haydn's in Paris, till Gyrowetz went there and established his title to their authorship.

A family which did distinguished service in the cause of modern instrumental music was that of the Rombergs. Bernhard Romberg (1767-1841) was one of the earliest of great German cello players, and did a great deal to advance the technique of that instrument. He wrote quartets and a number of cello concertos, which are so admirably suited for the instrument as to be still valuable for teaching purposes. His cousin, Andreas Romberg (1767-1821), was a famous violinist and composer. He began his successful career as a player at the age of seven, and produced in the course of his life a great variety of compositions, such as operas, cantatas, symphonies, and quartets, which had wide popularity and no inconsiderable merit.

The greatest representative of pure instrumental music is Ludwig van Beethoven (1770-1827). His youth had none of the opportunities nor the brilliancy of Mozart's, and he developed slowly, in circumstances which forced him to get such musical education as he could by his own exertions. The music performed during his youth was not of the highest class, though of fair average merit of the time. Under the well-known theorist Albrechtsberger, after previous study, he worked energetically at counterpoint, fugue, and canon, with the result that his master declared him to be a very unsatisfactory and unpromising pupil. His relations with his fellow-musicians were not very friendly, for he thought poorly of most of them and did not disguise his opinion. But he won many ardent friends among aristocratic amateurs. The opportunities of Beethoven's youth had been singularly meager. He could have heard but very little choral music of good quality, and though his experiences were more rich in the line of operatic music, he could have heard very few operas that were better than second rate till he was nearly twenty; and his knowledge of orchestral works was equally limited, both through his living at Bonn and by the obvious fact that hardly any first-rate and mature symphonies existed before the year 1786. His musical education was also to all appearances very backward, but that may possibly have been a minor drawback, as he was forced to develop his own powers and find out his own way in art, and was thereby strengthened in individuality and character. (See the biography of Beethoven in another section of this series.)

The most obvious feature of his compositions as a whole is the immense preponderance of works in the form of sonatas. At the beginning of his career he published thirty consecutive works, every one of which is in sonata form; and in the whole list of his works—including masses, songs, variations, fugues, cantatas, and an opera—more than one-half are of the same order. The explanation lies in the fact that the artistic progress of music for nearly two hundred years had centered round the development of harmonic forms, of which the sonata is the highest type; and Beethoven, as the most highly gifted musician of his time, endowed with the keenest feeling for design and expression, naturally adopted the form which afforded him the richest opportunities; and circumstances being in every way favorable, he carried the treatment of the sonata to the highest perfection of which that form of art seems capable. He infused into it a new element of meaning and expression, without losing hold of the perfect balance of the design, and he immensely enriched and widened the scope of art in all directions to make room for the force and variety of his ideas; so that in the end the lover of strong impressions finds all he longs for, while the worshiper of abstract perfection in art rests satisfied that Beethoven was essentially a master of form.

In his early period, up to Opus 50, the influence of the style of the previous generation is more obviously apparent. This period, lasting till about his thirty-third year, comprises his first two symphonies in C and D, three concertos, the well-known septet, and a number of fine sonatas, such as that in C sharp minor, Opus 27, that in A flat with the variations, the remarkably rich and interesting one in D minor, and the superb "Kreutzer" sonata for pianoforte and violin. In some few of these, such especially as the last two, he gives a foretaste of his finest qualities; a variety and a scope, and a power for manipulating his design which no man ever showed before. After Opus 50 he passed into a new and more emotional and vigorous manner—the style of his best and happiest years. The mass of his best known and best loved works succeeded each other in rapid succession. They form a remarkable list, even if we consider only those representing his most important achievements up to about the year 1810, when he was forty years old.

Meanwhile he had been gradually passing under the influence of the two greatest trials of his life, which permanently affected his moods and character. The first and most obvious was his deafness. The other was the trouble with his nephew, which brought upon him lawsuits and many vexations. His work was for a time seriously interfered with, and constant worries caused him to become more morose and isolated than ever. His deafness reacted upon his art and more than ever intensified his originality and depth of thought, while his other troubles intensified his earnestness and style of utterance. To these two influences may be chiefly attributed the final change of his style, which began to be apparent soon after Opus 90 in such works as his E minor sonata (Opus 91) and his F minor quartet, and found its highest expression in the last five sonatas, the last quartets from Opus 127 onward, the great mass in D, and the final and greatest triumph of his life, the "Choral" symphony (Opus 125).

Beethoven was impelled to widen out and enrich his scheme in every respect. His thorough appreciation of the pianoforte, with its new opportunities of effect, derived in a measure from the important adjunct of the pedal, caused him to adopt, in writing for that instrument, a much more powerful style, and to employ means which at once widened the range of sound and produced a far greater volume of it than had ever been heard or thought of before; while his instinct for harmonic variety and the effects which are obtainable by new and striking progressions and subtle use of modulation enhanced to the highest degree his power of expression. In his symphonies he adopted from the first a larger group of instruments than his predecessors—invariably including clarinets with oboes as an additional element of color—and he soon found out how to use the various instruments, wind, strings, and drums, with more genuine independence, and with more real sense of their respective characteristics, and a more

perfect blending into one complete whole than his predecessors had done. In grouping his movements, too, he soon became more free than they had been. At first he adopted a scheme of four movements, but soon found that much was to be gained by varying their order, number, and character. In some of his finest sonatas he adopted a group of three movements, and even sometimes reduced it to two, as better adapted to give individual character to the complete work; while he sometimes extended the scheme to five movements, as in the "Pastoral" symphony. But he set his impress equally upon all the movements. His first allegros became more definite in character, and more closely knit by the use of short incisive figures instead of long melodious subjects; his slow movements passed out of the phase of being like the old opera arias into the most romantic and impassioned forms, full of human feeling and even dramatic effect.

His last movements grew more serious and solid and dignified than had been usual with earlier composers, while in changing the minuet movement (which had represented the dance type in a graceful and uniform manner) into the scherzo, he gave to art one of the most vivid, characteristic, and effective of all modern art-forms—one eminently calculated to express his sense of humor, fun, wit, irony, and subtlety of thought; and at the same time supplying a much more complete counterpoise to the sentiment of the slow movement than had before existed in the group of sonata movements. The slow introductory movements he sometimes adopted were quite a new departure in art. Previous to his time such movements had been extremely limited in range of harmony, and mainly formal in character. He entirely transformed them by introducing remarkable modulations and interesting ideas and devices of form; and sometimes developed them to a high pitch of importance. The introductions to the "Kreutzer" sonata, to the symphonies in B flat and A, and to the overtures to "Leonore" Nos. 2 and 3 are indeed among the most wonderful of his achievements. In the internal organization of the larger movements a like power of expansion is shown in the wonderful episodes, and the unexpected digressions (which are always perfectly coherent to the design), and the novelty and interest and wide range of his codas.

His tendency toward direct and decided expression is marked by his frequent adoption of a recognizable purpose in composing his works, as illustrated most remarkably in the "Eroica" symphony, in the "Pastoral" symphony, and in the two sonatas which bear distinct names. In the C minor symphony and the seventh in A an equally strong impression of something behind the music is apparent, and in all these respects he became the first notable exponent of the modern tendency toward what is sometimes called programme —which really means illustrating by music some definite conception, or circumstances which have a poetic or dramatic import external to the music itself. But with him the work never depends upon the programme for its effect, and he is careful to avoid attempting to paint scenes in musical figures; and some of those movements which are most obviously founded on an idea external to music are specially perfect and beautiful in form. He understood art too well by instinct to be misled into thinking that mere force, or vehemence, or definiteness of expression can make good works of art; and the greatness of his effects consists even more in the perfect management of the relative parts of his entire works, and their bearing upon one another, than in the mere ideas themselves.

His methods of composition were also very different from those of his predecessors, except J. S. Bach, for he rewrote and remodeled everything over and over again. Even his ideas were recast and reconsidered many times over before he was satisfied with them, and the contents of his numerous sketch-books bear eloquent testimony to his patience and self-criticism. His methods of work were much more like those of *littérateurs,* poets, painters, and sculptors than those usual with musical composers, and his works accordingly bear the marks of a higher degree of concentration and a wider range of expression and design; and the sum of the result is the richest and most perfect form of abstract instrumental art which exists in the whole range of music.

Contemporary with Beethoven, but representing an earlier state of art in many ways, was Johann Nepomuk Hummel (1778-1837). He had the great advantage not only of being Mozart's pupil, but of living for two years in his house. In his prime he was considered the most brilliant of German pianists, and had a very high reputation as a composer. He had a great talent for the ornamental part of music, and produced many large works which have a certain elegance and finish, but comparatively little substance. He exercised considerable influence upon many composers for the pianoforte in the succeeding generations, including Chopin.

The composers who came after Beethoven tended more and more to aim at direct expression of ideas external to music, but they immediately began to lose hold of full mastery and control of design. This is strongly noticeable even among his junior contemporaries.

Karl Maria von Weber (1786-1826) is chiefly important through the position he occupies as the first representative of true German national opera, in spirit and in method; but his instrumental music also has a position of some importance in history. He had great gifts, considerable sense of effect, and a highly strung and imaginative temperament. His sonatas illustrate the tendencies of modern instrumental music, in the skillful use of pianoforte effects, the scope afforded for the display of virtuosity, and the predominance of sentiment over closeness and concentration of design. In such things Weber shows the insight of the performer rather than the musician, of the elocutionist rather than the genuine orator; but his methods and treatment of the instrument undoubtedly impressed very distinguished composers in later times, and his influence upon art in that respect cannot be gainsaid. His impulse for adopting a definite external idea is most strongly emphasized in his "Concertstück" for pianoforte and orchestra, written in 1821, which was avowedly written to illustrate a fanciful episode about a knight and a lady in the days of the Crusades.

His genius shone at its brightest in the management of orchestral effect, as illustrated most happily in his famous overtures to "Der Freischütz," "Oberon," and

"Euryanthe." In his use of the characteristic qualities of tone of different instruments to illustrate special dramatic or poetic ideas he is one of the foremost of modern composers. He specially delights in things weird and magical—the music of the "Wolf's Glen," the magic music of fairies. In these things he expresses a trait of the Teutonic disposition, and also shows strongly the influence of the theater. Here again it is perceptible that the influence which raises him to his best achievement is a conception external to music, and not the spontaneous musical impulse such as commonly impelled composers before Beethoven's time.

The position of Franz Schubert (1797-1828) in the history of art is centered mainly upon his songs; but his position as a writer of instrumental music is by no means insignificant. His opportunities in youth were even less favorable than Weber's. His natural impulse was to look for external inspiration in poems, and under such influence he was at his best, and produced magnificent songs in quite early years. His models in instrumental music were not of the best, and his early efforts in the line of symphonies are comparatively tame; but as his experience of music enlarged, he found the way to express his ideas more completely in instrumental form. He was always uncertain in the management and control of design, but ideas of every kind were always ready in profusion, and take the hearer with them by qualities which are more direct and more in consonance with modern spirit than such purely artistic considerations as beauty and balance of design.

Of all great composers Schubert is the one who depends most on the actual attractiveness of his musical ideas and his musical personality; and these qualities have exercised great influence upon many composers of high rank in later times. The charm lies far more in his spontaneity than in his power of development or mastery of form. Judged from the abstract point of view as absolute music, his works of the sonata order are often obviously redundant and imperfect in design and bear cutting without much injury. Schubert in his profusion attacked all branches of instrumental music, and the best of his works of this kind belong to his later years, when his experiences had been enriched by hearing more first-rate music, such as some of Beethoven's most inspiring works. He set his seal upon this branch of art especially by his last two symphonic works—the delightful fragment known as the "Unfinished Symphony" in B minor and the grand symphony in C major. These are the first orchestral works on a large scale in which his genuine characteristic musical nature shows itself, not only in the ideas and the manner of treatment, but even in the scoring—which is quite modern in its effect. The B minor fragment was written in 1822, and therefore preceded Beethoven's Ninth symphony, while the C major symphony was written in 1828, after the appearance of that immense work; and the influence of Beethoven here appears most strongly, alike in the vigorous and full treatment of a large orchestra, in the characteristic scherzo, and in the romantic tendency of almost every movement. Of his other instrumental works the most impressive are the "Rosamunde" *entr'actes,* the quartets in D minor and G, the quintet in C, the octet, the pianoforte trio in B flat, and some of the sonatas. But it is also noticeable, as a sign of the times, that among the most permanently interesting are works which are definitely outside the circle of sonatas, such as the great fantasia in C, and some of the small impromptus and "Moments musicaux."

Ludwig (or Louis) Spohr (1784-1859), owing to the length of his career and the late date of the appearance of his most important works, seems to belong to a later generation than Weber and Schubert, although he was born before either of them. He showed his powers as a violinist very early, and, combining natural aptitude with singular perseverance, he rightfully won the reputation of being the greatest German violinist before he had long passed the years of his youth. His first large composition, a symphony in E flat, was soon followed by works in almost every form—operas, oratorios, cantatas, concertos, quartets, and symphonies. He wrote effectively, though not always judiciously, for the voice, but his chief importance lies in his connection with violin music and orchestral music, and among his firmest titles to fame is his invaluable "Violin School."

In the matter of style he was quite out of sympathy with Beethoven, adopting a chromatic and sentimental manner which is curiously at variance both with his own personal character and the best spirit of his age. But his impulse was as much to seek inspiration and motive external to purely musical considerations as Beethoven, and he had a very predominant taste for new experiments.

Spohr's labors have a very wide range, but he is historically most important in matters connected with the violin and the orchestra. The perfection of his instinct for his own instrument gives his compositions for it very high technical value; while his skillful orchestration marks a distinct advance in the use of variety of color and effect of a modern kind. The influence of Mozart is more apparent than that of any other master, but his sentiment and his use of varieties of color for distinct ends are essentially modern. He was a man of strong character, and his reputation in his lifetime was extraordinarily high; but his style was too deficient in genuine breadth and nobility to exert much permanent influence on his successors.

# CHAPTER XXV

## MODERN INSTRUMENTAL MUSIC

Berlioz—Design—Programme—Instrumentation—Mendelssohn—Chopin—Polish and Parisian Influences—Schumann—Teutonic Disposition—Virtuosity—Liszt—Other Representatives of Instrumental Music.

THE most notable composers who were born in the early years of the nineteenth century illustrate in a marked manner the general tendencies of artistic progress in instrumental music since Beethoven. Hector Berlioz, born 1803; Mendelssohn, 1809; Chopin, 1809; Schumann, 1810; Liszt, 1811; Henselt, 1814; Stephen Heller, 1815; Raff, 1822; Rubinstein, 1830, all show a disposition to drop the sonata form, and to seek new principles of procedure and greater variety of design, to meet the requirement of new types of musical ideas, and new ways of looking at music.

The works of the first member of this group seem to emphasize most forcibly the tendencies toward "programme" and independence of form. But it must be observed that the French had never shown any aptitude for pure instrumental music, and needed the stimulus of external ideas to excite them to musical utterance. The stage was their natural field of artistic activity, and the only music they had succeeded in at all conspicuously was in some way connected with it, either as actual operas or as ballet tunes. The fact that Berlioz wrote large instrumental works on theatrical lines is, therefore, less significant historically than the fact that a programme was so frequently adopted by Teutonic composers. All the traditions of classical art were distasteful to his eager and impatient temperament. He regarded them as superfluous, and sought to employ music of the largest caliber, with the most profuse resources of the orchestra, to express stories and human circumstances which struck him as likely to be effective and interesting in a musical dress; and he hoped to attain, by following the working and sequence of the extra-musical ideas, an orderliness and aspect of design which should satisfy the mind as well as the classical types of form and development which he gladly dispensed with.

His gifts were strongest in the direction of rhythm and color. His excitable disposition was particularly susceptible to the qualities of tone of instruments, and he set himself deliberately to develop remarkable effects of instrumentation, and succeeded so well that it has given him a unique place among the foremost representatives of modern art. The masters he worshiped were Beethoven—for the force of his expression—and Gluck—for his dramatic power and insight. He was also under the influence of Spontini to some extent, and, in a lesser degree, of Mozart. But he was more influenced by the style of their utterances than by their artistic principles. He always depended upon the stimulus of a strong programme for his guide in action. (See the biography of Berlioz in another section of this series.)

Though Mendelssohn's instrumental works are much less conspicuously of the programme order, his position as an essentially classical composer intensifies the inferences which his attitude in instrumental music suggests. Of all his numerous and popular solo works for the pianoforte and organ, hardly one belongs essentially to the sonata order. He infused new life into the elastic and perennial forms of prelude and fugue, both for organ and pianoforte, and he produced one admirable example of the variations form in the "Variations sérieuses" (1841). He was conspicuously successful in what he called "Songs without Words," which are short characteristic pieces in various forms, written at different times in his life from 1830 till the end. He was equally successful in organ works, and it is specially significant that most of those which are called sonatas are so only in name, and rarely have anything of the typical sonata character or principle of design about them. He was less successful in his capriccios and fantasias for the pianoforte, for in them his taste for brilliancy is shown at the expense of the musical material. The same gifts of brilliancy are applied, with much happier results, in his concertos for pianoforte and orchestra in G minor (1831) and D minor (1837), and in the concerto for violin and orchestra (1844), which is one of the very finest of all his works. In pure orchestral music he appears at his best in the music for the "Midsummer Night's Dream." Though comprising a certain quantity of vocal music, the most important parts of this work are the instrumental movements, such as the overture, scherzo, and notturno, which are among the most characteristically effective of modern orchestral works.

For all his most successful symphonies he adopted distinctive names. He wrote a great number in youth which have not survived. Only the thirteenth, in C minor, is occasionally played. The earliest which has maintained any hold on the musical world is the "Reformation" symphony, in which he endeavored to carry out something of a programme by the use of such features as the famous formula for the "Amen," used at the Roman Church in Dresden, and familiar to musical audiences in later days by its use in Wagner's "Parsifal"; and also by the use of the famous chorale of Luther, "Ein' feste Burg."

Mendelssohn was a classicist by nature, but even he fell in with the tendencies of his time; and though he was too wise to think weakness of design could be compensated for by programme or obviousness of meaning, he nevertheless in these most important cases allowed his inspiration to be impelled and nourished by a definite purpose.

The branch of chamber music is the one in which the traditions of the sonata persist most conspicuously. In combinations of pianoforte with other solo instru-

ments, composers seem to find opportunities to do something new in that form which are less attainable in other branches of art. Mendelssohn was very successful in that line, and his trios for pianoforte and strings in C minor and D minor are among the most universally popular of all works of that class. His quartets, quintets, and octet for strings, though sometimes rather orchestral in style, are also favorite examples of that refined class of art.

Chopin was born less than a month after Mendelssohn. It illustrates the branching out of music into many different forms and styles that men so preëminent in art and yet so different in musical character should have been born so near together. Chopin is one of the most conspicuous representatives of the most modern type of music, for he is thoroughly independent of the conventions of classicism in art; but he is so far from being inartistic on that account, that the perfection of delicacy with which he applies all the richest resources of technique to the expression of his thoughts is almost without parallel. Moreover, though so specially notable as a master of the technique of performance, he really has musical thoughts which are worth expressing, and a genuine musical personality; and even the ornamental parts of his work—which form so important a feature in the stock in trade of virtuosi—in his case generally have real musical significance and beauty.

A great deal of the individuality of Chopin's music comes from the race to which he belonged and his early surroundings. His native country, Poland, had a long tradition of misfortune to look back upon; and nations in such circumstances commonly relieve their feelings in poetry and pathetic song. It appears to intensify the instinct for things imaginative, as well as racial characteristics. Chopin, who was born near Warsaw, imbibed the spirit of the Polish national music and dancing from early years, though their influence did not bear full fruit till experience had matured his powers. He began his career as a pianist, and before he was twenty had almost surpassed all rivals. He journeyed to Vienna and other musical centers, giving concerts, and finally settled in Paris in 1831, just at the time when that city was fermenting with romanticism in literature and art.

His compositions up to that time had comprised the set of studies, Opus 10, which are undoubtedly the finest examples of their kind ever written for any instrument, and some of the preludes, which are among the most interesting and poetical of his works. He had also written two concertos for his own use and a few movements representing or reflecting the style of the national dance music. But the mass of his mature and completely characteristic music was produced after he settled in Paris. Closer contact with musicians of high attainments, opportunities of hearing more music, and the romantic and intellectual ardor of the time widened his horizon and raised his standard, and he rapidly enriched the art with his great chivalric polonaises, the romantic ballades, the poetical nocturnes, the brilliant scherzos, the interesting and original sonatas, and many other types of very characteristic art. He uttered his thoughts with complete certainty only through the medium of the pianoforte. He never became master of orchestration even sufficiently to write the accompaniments to his concertos with due effect. But his work for the pianoforte is so marvelously perfect in its adaptation to the idiosyncracies of the instrument, that it becomes historically important on that ground alone. His work is not often great in conception, or noteworthy in design, but it is the spontaneous expression of a poetical, refined, and sensitive temperament, and his style has exercised an almost universal influence upon writers of pianoforte music since his time, except in the case of a few specially strong-natured composers.

The very next year after Chopin, Robert Schumann was born. He represents a phase of music as characteristically modern as Chopin's, but of different quality. The points where the two composers touch is in the romantic and poetical character of their ideas, the warmth of color and richness of tone, and the strongly marked diversity of method from the old sonata type. They differ in depth of feeling and intellectuality. Chopin is at once lighter and more quickly sensitive—combining the poetry of the Pole with the alertness of a Parisian. Schumann is more reflective and intellectual, and saturated with Teutonic earnestness. Schumann indeed was the higher type of man, of purer aims, though of less brilliant skill. He fell under the influence of the romantic movement in German literature—especially under the spell of Jean Paul Richter—and he transmitted the figurative and metaphorical methods of this literature to his music.

Schumann's work was divided into a series of definite periods, as had been the case with Bach. He devoted himself at first mainly to writing sets of short and vivid pianoforte pieces, of wonderful variety of character and form. With these were interspersed a few works on a larger scale. In all lines he endeavored to find new and more elastic methods of applying musical art to the purposes of expression; and most of his pieces have definite names and special meanings, which are sometimes indicated by a verse of poetry. In the year 1840 he devoted himself mainly to song-writing. That was the year of his marriage with Clara Wieck. In the following year he wrote several symphonic works. The first which can be said maturely to represent him is that in B flat. It is the one of all his works which is most nearly on classical lines. In the second he tried experiments in new lines, and endeavored to unify the whole work by using characteristic figures throughout. It was subjected to much alteration before it was finally published as symphony No. 4, in 1851. In the year 1842 he occupied himself mainly with chamber music, and produced two of his most popular works—the pianoforte quintet and the quartet in E flat, besides string quartets and other examples of the same order of art.

In later years Schumann addressed himself to choral music and completed the series of his great instrumental compositions with the fine symphony in C major (1845-46) and the one in E flat, known as the "Rhenish" (1850), and the music to "Manfred," the overture to which is one of his finest and most complete orchestral works. But fine and noble in spirit as these are, he set his seal most effectually upon works in which the pianoforte takes the most prominent position; and especially those in which he endeavored to develop a new scheme or method of

artistic procedure, and to use music as a vehicle for poetical thought. Much of the music of his later years suffers from the gradual increase of disease in the brain which caused his death.

It would be hard to find a more conspicuous contrast to Schumann than Franz Liszt, who came into the world but a year after him. He is mainly important in musical history as the representative of the most advanced standard of pianoforte technique, and the most brilliant virtuoso of his instrument who ever lived. He, as it were, summed up the labors of all previous players and inventors of devices of performance, and crowned them by his own special gift for contriving new and yet more brilliant effects. In his original compositions he was noteworthy as a prominent representative of radical theories for devising new principles of design and development; abandoning deliberately the classical principles of form, and trying to make movements intelligible by employing characteristic figures in a manner like the use of *Leitmotiven* by Wagner in music-dramas. His most important contributions to art in the line of programme music are the "Faust" and "Dante" symphonies and the thirteen symphonic poems, which are specially remarkable on the score of orchestral effect; for his sense in that direction is of a kindred nature to his instinct for pianoforte effect. His pianoforte concertos also are remarkable for their brilliancy and novelty of treatment, and so are his pianoforte studies. Although a great proportion of his works consists of transcriptions of songs, opera airs, and national tunes, these are noteworthy for the truly extraordinary and intricate skill with which the resources of the instrument are applied.

In the same year with Liszt was born Ferdinand Hiller, who was an efficient pianist, and a successful writer of pianoforte music, symphonies, and other kinds of music, of artistic but not very characteristic quality. He was a great friend of Mendelssohn's, but long survived him. He died in 1885.

As the pianoforte has become the familiar domestic instrument of the whole world it is natural that composers who aim at supplying music for it should spring up in legions. But not many have impressed sufficient individuality into their works to make them of any real historic importance. Among famous players of modern times Sigismund Thalberg takes high rank; in his time he was thought worthy of being compared with Liszt himself. He was a year younger than that master, being born in Vienna in 1812. He had an inventive gift for pianoforte effects and technical feats similar to Liszt's, though on a smaller scale. His style was brilliant, but much quieter, and his compositions were proportionately tamer than Liszt's. They are, indeed, more considerable in quantity than quality, though some of his studies are happily conceived and refined in style. He died at Naples in 1871.

Of far more poetical and real musical temperament was Adolf Henselt, who was born at Schwabach, in Bavaria, in 1814. He was a pupil of Hummel, and became a very considerable pianist in his early years. He played with great success in St. Petersburg in 1838, and was made court pianist, and that capital became his home from that time till his death in 1889. He had a distinctly individual way of treating his instrument, both as composer and performer; obtaining great effects of sonority without vehemence, through the actual fullness and spread of his harmony and the genial warmth of his ideas. His works are few, confined to two books of études, some lyrical pieces, and a concerto. As a warm admirer of Weber he devoted great pains to editing and adapting his instrumental works to the capacities of the modern concert pianoforte.

Stephen Heller was born in Pesth in 1815, and is one of the most widely popular of pianoforte composers. He combined a wealth of graceful, poetical, and refined ideas with a very considerable sense of finish and a capacity to knit little movements into compact unity. Without being great, he certainly occupies an honorable position in his own field. He settled in Paris in 1838, and rarely moved from there till 1888, when he died. His works are mainly études of a not very advanced standard of difficulty, and collections of short pieces known as "Promenades d'un solitaire," "Nuits blanches," etc.

Among representatives of instrumental music must also be counted William Sterndale Bennett, who was born in 1816, at Sheffield, England. He began his musical career as a choir-boy in King's Chapel at Cambridge, and his conspicuous talents caused him to be sent to the Royal Academy of Music, of which he ultimately became principal in 1866. He was an admirable and refined pianist, of a quiet school, and wrote a considerable quantity of delicate and artistic pianoforte music, including the sonata called "The Maid of Orleans," in which a programme is very definitely indicated. His works on a larger scale comprise some poetical overtures, such as "Parisina," "The Wood Nymph," and "Paradise and the Peri," and an effective concerto for pianoforte. He was one of the first Englishmen in modern times to develop any sense for orchestration. He died in 1875.

A conspicuous composer in all branches of instrumental music was Joachim Raff, born at Lachen, in Switzerland, in 1822. He began life as a schoolmaster, and was a man of culture and considerable general knowledge. From 1850 onward he enjoyed a remarkable degree of popularity all over Europe. He had a certain fund of poetry and romantic feeling, considerable instinct for effect, and extraordinary facility. He was a good deal in contact with Liszt, who was kind and helpful to him, and he avowedly allied himself with what was considered the advanced school of those days. He was fond of giving names to his works, and endeavoring to treat them as poems. Of his ten symphonies several bear distinctive names, such as "Im Walde," "Lenore," "Frühlingsklänge," "Im Sommer"; but in reality they do not break away from the traditions of sonata form in any very marked degree. His orchestration is effective and full of color, and in many works of different types the texture is rich and elaborate, as, for instance, in his violin sonatas. His works in general show considerable gifts of invention, but are very unequal, both in style and intrinsic value. He died in 1882.

Anton Rubinstein, the Russian composer—the most poetical and imaginative of modern pianists—was a prolific writer in every branch of art, and gifted with genuine musical ideas. One of his chief characteristics was impetuosity, and it is possibly owing to

this circumstance that he was more successful in ideas than in construction. His work resembles in those respects the literature of his great fellow-countryman, Tolstoi. Indeed, it seems to be the rule with the artistic work of Slavs that the power of creating intrinsic interest is considerable, but that the faculties which are needed for concentration and systematic mastery of balance of design are proportionately weak. This is equally true of the very national composer Tchaikovsky (1840-93), whose gifts were exercised with characteristic results in concertos and other forms of instrumental art. Mention should also be duly made of the Russian composer Borodin (1834-87), who illustrates the same impetuous ardor, combined with a sense for technical feats in pianoforte playing of the same brilliant and surprising order as Liszt's.

The one great representative of the highest forms of instrumental music in recent times was Johannes Brahms (1833-97). The austerity and sternness of his musical character caused the public to be very slow in recognizing him; though he had for constant champions such great exponents as Madame Schumann and Joachim. Brahms had no sympathy with the methods of the modern music-drama, nor with the theories of composers who attempt to apply those methods to instrumental music. He was at once a musical intellectualist and a man of powerful and concentrated feeling. He seemed to judge instinctively that self-dependent music is artistically intelligible only on grounds of design and development; and he applied all the artistic resources which the long period of musical development had made possible to the expounding of his musical ideas in lofty and noble symphonies, in splendid examples of all kinds of chamber music, such as pianoforte quintets and quartets, trios, string quintets and quartets, and other combinations of solo instruments. It must be confessed that his powers were so great that he found how to do something new and individual in the old forms of the sonata order.

He did not attempt symphonies till comparatively late in life, No. 1, in C minor, being Op. 68, and the date of its appearance 1876, though it was actually written much earlier. The second, in D, followed in 1877, a third and fourth in F and E minor followed in later years, as well as two fine, difficult concertos for pianoforte, one violin concerto, one double concerto for violin and cello, and two overtures. His treatment of the orchestra was austere but powerful; as though he disdained the subtle seductions of color, and used only such grave and almost neutral tints as befitted the self-contained dignity of his ideas. He obviously eschewed programme even in pianoforte pieces; but his numerous capriccios, intermezzos, ballades, and rhapsodies are as full of genuine impulse as the best works of the programme composers, and are often very original in design. He is also one of the few great masters of the variations form—which is one that only the very greatest composers have excelled in—and has produced superb examples for orchestra as well as for pianoforte.

The branching out into variety of style and method which is so characteristic of the progress of music is illustrated by the increase of the influence of various national styles of expression upon notable composers. Hungarian music led the way in this respect, and influenced Schubert as well as Liszt and Brahms. Russian music followed, as above indicated, and in later times Norwegian and Bohemian music have come prominently forward. The former is conspicuously illustrated in the person of Edvard Grieg (1843-1907). He adopted in all his compositions certain fantastic and piquant traits of harmony, rhythm, and melody, which appear to be drawn from the national style of his country. He had a very happy gift for knitting his little lyrical movements into compact and deftly finished wholes, and his sense for effect both with pianoforte and orchestra was very keen. Though the intellectual processes of concentrated development were not much in his line, the piquant novelty of his diction gained also for his violin sonatas and for his pianoforte concerto a wide popularity.

Bohemian music is represented by Antonin Dvořák, who was born in 1841 at Mühlhausen, Bohemia, where his father was butcher and innkeeper. He played in town bands, and in the National Theater at Prague, and did not come into public notice as a composer till comparatively late. But when once started, about 1877, his progress to world-wide fame was very rapid. He is to be credited with several admirable symphonies, and a great deal of fine and interesting chamber music. He is generally at his best in the national style, which is his true sphere, and in the expression of such romantic folk-stories as "The Specter's Bride," and in the superb sets of "Slavische Tänze." He is one of the greatest recent masters of orchestration; and though in mastery of design and consistency of style he is a little uncertain, the profusion and freshness of his ideas place him very high among the composers of his time. He died in 1904.

Of composers who have done honorable and skillful work in the instrumental lines there are in modern times too many even to catalogue. The above have so far made most mark upon history, and can only be supplemented by reference to names of such high distinction as Niels Gade, the Dane; Max Bruch, an admirable master of choral as well as instrumental effect, and the writer of justly popular violin concertos; Karl Reinecke, a prolific and successful composer; Felix Draeseke, a composer gifted with highly original and romantic ideas; Xaver Scharwenka, a very successful composer of artistic pianoforte music; Johann S. Svendsen, the Norwegian composer of overtures, symphonies, and chamber music; the admirable organist and writer of organ and chamber music, Joseph Rheinberger; the popular composer of brilliant pianoforte music, Moritz Moszkovski; the highly gifted but unfortunately short-lived Hermann Goetz; the Polish born Jean Louis Nicodé, a very highly gifted composer of instrumental music of various kinds; and the British born Eugen d'Albert, one of the finest pianists of the age, and possessed of very high gifts as a composer.

In France, purely instrumental music has been less cultivated, but a few of her composers have written some effective music, mostly of a light and unclassical character; among others, Delibes, who wrote such charming ballet music as the "Coppélia" and "Sylvia"; Lalo, who wrote chamber music, and very effective violin concertos, as well as orchestral music; Saint-Saëns, who attacked classical forms of art in an

unusually serious mood for a Frenchman. Italy is mainly represented by Sgambati, a pupil of Liszt, and the composer of much effective chamber music and other instrumental music, including two symphonies. The natural field for English composers seems to be choral music, but instrumental music has also thriven remarkably well of late in the hands of such composers as Mackenzie, Stanford, Cowen, Cliffe, and several younger composers, some of whose works are well entitled to serious consideration and study.

# CHAPTER XXVI

## MODERN OPERA

Opera in Italy since Gluck's Time—Rossini—Opera in France —Meyerbeer—Gounod—Other Recent French Representatives—Germany—Continued Aspirations for National Opera—"Fidelio"—Spohr — Weber — "Der Freischütz" — Weber's Position and Influence—Wagner—Early Influences—Maturity First Attained in "Der Ring des Nibelungen."

THE composers of Italian opera after Gluck's time, unaffected by his exhortations to reform, continued to concentrate their efforts on pleasing their audiences. In this direction they succeeded extremely well. The most conspicuous proof of the fact was the career of Gioachino Antonio Rossini (1792-1868). He won his first great success in opera seria with "Tancredi" in 1813. The music, though often borrowed from familiar sources, exactly hit the taste of typical opera audiences, and from that time what is known as the Rossini fever began, and spread by degrees over the greater part of Europe. Several buffa operas followed "Tancredi," and he had one or two checks before he arrived at the full measure of his popularity. "L'Italiana in Algeri," produced in Venice in the same year as "Tancredi," was a success, "Aureliano" was a failure, so was "Torvaldo e Dorlinska," and so at first was the famous "Barbiere" (1816). But this last failure was merely owing to the fact that the Romans, for whom it was written, were much attached to a setting by Paisiello, and regarded it as an impertinence of the young composer to use the same subject. In the end the superior verve and tunefulness of Rossini's work won its way, and it still holds a prominent place in the class of opera buffa.

His next important opera seria was "Otello," which came out at Naples in 1816, and the rest of his most successful works in the purely Italian style consisted of the opera buffa "Cenerentola" (Rome, 1817), "Gazza Ladra" (Milan, 1817), "Mosè in Egitto," a sort of dramatic oratorio (Naples, Lent, 1818), "Ricciardo" (Naples, 1819), "Ermione" (1819), "Donna del Lago" (Naples, 1819), "Bianca e Faliero" (Milan, 1819), "Maometto Secondo" (Naples, 1820), "Zelmira" (Naples, 1820), "Semiramide" (Venice, 1823).

The facilities for producing operas in Naples were brought to an end in 1820 by an insurrection which got rid of the King, and at the same time reduced the resources of the famous opera manager Barbaja, who had hitherto combined the operatic business with the farming of gambling houses. Rossini, therefore, was induced to go to Vienna, and "Zelmira" was written with more care than usual, with a view to performance there. In 1823 he went to London, under contract with the manager of the King's Theater, Benelli, to produce a new opera. He was extravagantly fêted, and made a large sum of money by playing the accompaniments for singers at fashionable parties for £50 a night; but the opera manager failed, and his new opera was never completed.

He then went to Paris, where all the world again fell at his feet; and fortunately the Parisian traditions of French opera, which had always kept the dramatic elements well in sight, influenced him very happily. He began his career there with old works refurbished, some of them with new names. "Maometto" appeared again as "Le Siège de Corinthe," and "Mosè in Egitto" was revised as "Moïse." His most important work, "Guillaume Tell," with libretto by Scribe, was produced at the Académie in 1829, and it was his last. The superior type of audience he addressed in Paris made him more careful, and the result showed how great his powers were in all directions, in respect of orchestration as well as mere vocal effect. Even the style is more genuine and sincere than in his earlier productions. But he went no farther. It may have been his notorious indolence of disposition or jealousy of Meyerbeer.

It is greatly to his honor that Rossini appreciated Mozart and Haydn. His ardor for their music in his youth caused him to be called "il Tedeschino"—the little German. Their influence upon his work is conspicuous in all its better aspects and also in his use of their melodic phrases. He was much better and more artistic in his orchestration than other Italians, and was distinctly inventive in the matter of effect. He deserves credit for trying to improve the treatment of the ordinary parts of the dialogue, and for making the recitative musically a part of the work, as Mozart had often done. Whatever his shortcomings, he towered over most of his compatriots in the following generation both in ability and artistic sincerity.

His contemporary, Mercadante (born 1797), was very popular in Italy. He was educated at Naples, and wrote both buffa and serious operas, such as "Elisa

e Claudio" (1822), "Il Giuramento" (1837). He died blind in 1870. Donizetti (1797-1848), following Rossini's lines without his higher gifts, had great success with "Anna Bolena" (1830), "L'Elisir d'Amore" (1832), "Lucrezia Borgia" (1834), "Lucia di Lammermoor" (1835), "Favorita" and "Fille du régiment" (Paris, 1840), "Don Pasquale" (Paris, 1843). He was educated at the Conservatorio at Naples, and paid much attention to solo singing of the tuneful order, and was consequently very popular with opera singers as well as their audiences; and he had the advantage of being interpreted in his time by the finest singers in the world, such as Grisi, Rubini, Tamburini, Lablache, and Mario.

Bellini, born at Catania in Sicily (1802), was also educated at Naples, and learned early to concentrate his attention upon the requirements of solo singers; and they were consequently much at his service. The first of his operas to make any mark was "Il Pirata" (1827), which was written under the actual supervision of the famous tenor Rubini, who sang in it with immense success. "Sonnambula" came out in 1831, at the Scala in Milan; "Norma" in 1832, "Puritani" in 1835. He died in the latter year.

Giuseppe Verdi was born in 1813, at Roncole, where his father was an innkeeper. He had very slender opportunities to cultivate music till his eighteenth year, when he went to Milan and studied energetically for a time and learned to appreciate Mozart's music. His first public appearance as an opera composer was with "Oberto" (1839). "Proscritto" followed in 1844, and was better known later under the name of "Ernani"—the name of the famous play by Victor Hugo. His fame grew by degrees and he took an important position as an opera composer of better stamp than the immediately preceding Italian composers, with "Rigoletto"—founded on Victor Hugo's impressive play "Le roi s'amuse"—in 1851. "Trovatore" and "La Traviata" followed in 1853, "Les Vêpres Siciliennes" (1855), "Ballo in Maschera" (Rome, 1857), "Don Carlos" (Paris, 1867). These were mainly of the class popular with fashionable opera audiences, though they contain much skillful work, such as the famous quartet in "Rigoletto," where the characters are kept very clearly distinct. The influence of the sincerer type of German art began to tell upon him as time went on, and its effect is shown in "Aïda," written for the Viceroy of Egypt for performance at Cairo, in 1871. The same influence, and that of his friend Boito, are even more apparent in his "Otello," which is eminently dramatic, and shows his great powers in all branches of musical effect alike, especially in dramatic expression. His "Falstaff," which came out in February, 1893, exhibits the same characteristics. He died in 1901.

In France, in recent times, the fruits of the national instinct for the stage have been most happily shown in operatic comedies and light comic operas. These branches of opera originated from the Italian opera buffa which made its appearance in Paris a little before Gluck's time. The French composers imitated and improved upon it. Their natural wit, sense of finish and neatness, and lightness of skillful handling, all found a most suitable province for exercise, and the result in the hands of the later composers is singularly artistic and good of its kind.

One of the most successful of the early representatives of this kind of art was Boieldieu, born at Rouen in 1775. He began his career in Paris in 1797, with the opera "La famille suisse." Among his chief successes was "Le Calife de Bagdad," which came out in 1800. The most famous of all was "La dame blanche" (1825), which has had the most pronounced success of any opera of its kind. The thousandth performance was celebrated in 1862. It appears to be still alive in France at the present day. Boieldieu himself lived only till 1834.

Auber, whose successes are of a wider scope, and whose artistic powers were of a much higher order, was born at Caen in 1782. He began as an amateur, and was for a time a clerk in an office in London. He began composing little operas for Parisian theaters in 1811. Associated with the brilliant librettist Scribe, he came more into prominence with "Leicester" (1822), "Le Maçon" (1825), "Fra Diavolo" (1830), and "Les diamants de la couronne" (1841). The greater part of his work belongs to this light class of French opera comique, of which it is most brilliantly representative. His one serious opera, "Masaniello," or "La Muette de Portici," also had very conspicuous success. It came out in 1828, and made a great impression on quite different grounds from his lighter works; as he proved himself to have great dramatic powers, and used his orchestral forces for such purposes well. The opera had the singular honor of precipitating a popular revolution in Brussels, in 1830. Auber lived till after the German siege of Paris. The horrors of the Commune are reported to have hastened his end, and he died in 1871.

Another more short-lived composer of this light kind of opera was Hérold, born in Paris in 1791. He wrote much popular music for the pianoforte, and ballet music, and many operas, solid as well as light. The most famous were "Zampa" (1831) and "Le pré aux clercs" (1832). He died in 1833 of consumption. Halévy, whose original name was Levi, was born in 1799. He also wrote various operas of diverse calibers. The best of his grand operas were "La Juive" (1835) and "La reine de Chypre" (1841). They both show considerable sense of effect and skill of orchestration. Among his comic operas, "L'Eclair" (1835) was notable. He was also remarkably successful in ballet music. He died of consumption, like Hérold, in 1862.

The impulse toward scenic display, which was always liable to become prominent in French opera, even in Lulli's time, and is peculiarly noticeable in the works of Spontini and Halévy, came to a head in the works of Meyerbeer, the son of a German banker in Berlin, where he was born in 1791. He was extraordinarily clever in many ways, for in early years he was chiefly famous for his brilliant abilities as a pianist and for his remarkable gift for reading from score. He began his career as an opera composer with some German operas, which were not successful. After that he went to Italy and produced a great number of operas in a regular Italian style (much to his friend Weber's regret), and won considerable success. He also tried a combination of Italian and German styles in "Il Crociato in Egitto" (The Crusader in Egypt), which came out in 1826 in Paris.

His coming into contact with Parisian tastes turned his views in a new direction. The susceptibilities of the French to imposing spectacular display possibly indicated to him that they would be just the audience for gifts of his order. He studied French character and history carefully, and, with the congenial assistance of the librettist Scribe, made his first venture in the new line with "Robert le Diable," in 1831. He had calculated so well that the result gave him at once a commanding European reputation. He was very cautious and slow in maturing his work, calculating and testing his effects with infinite patience, and his successive operas therefore came far apart. "Les Huguenots" was produced in 1836, "Le Prophète" in 1849, having been finished as early as 1843 but kept back; "L'Etoile du Nord" came out in 1854, "Dinorah" in 1859. "L'Africaine" was kept by him for over twenty years, as he never could finally satisfy himself that he had got it all sufficiently up to his idea of effect. It was not performed till 1865, the year following that of his death.

Meyerbeer tried many styles and won popular favor in more than one, but it is as a representative of French grand opera that he is specially known to fame. He had great sense of theatrical effect without much real dramatic power. His operatic work dazzles and astonishes the senses, but does not appeal to deeper feelings or express any noble emotion. He carried the French taste for display to a climax and surpassed every one who preceded him in supplying fit music for crowded scenes and pompous spectacles. He wielded great resources with remarkable success, and used all the old conventions of arias, flourishes, and set movements without scruple.

Of very different caliber was Gounod (1818-93). His genuine sensibility is conspicuous, and his feeling for beauty of orchestral color, and even for genuine choral effect is remarkable. He studied at the Conservatoire in Paris under Halévy. Going to Rome in 1839 he became enamored of the old ecclesiastical style for a time. Then he fell in love with German music and with Berlioz, who exercised a permanent influence upon him. He won great and eminently deserved success in both kinds of opera. His lighter operas are worthy of association with the best types of this admirable branch of French art; and his great success in grand opera with "Faust," for which he had to wait so long, is too familiar to need comment. In this last the wholesome influence of German romanticism is clearly displayed, and his efforts in the direction of genuine expression are as conspicuous in his best works as they are conspicuously absent from Meyerbeer's productions. "Sapho" was his first opera (1851), and the most important of those which succeeded it are "La nonne sanglante" (1854), "Le médecin malgré lui" (1858), "Faust" (1859), "Philémon et Baucis" (1860), "La reine de Saba" (1862), "Mireille" (1864), "Roméo et Juliette" (1867), "Polyeucte" (1878).

Among the many successful representatives of modern French opera of various kinds, the following also deserve honorable recognition. Lalo (1823-92), whose comprehensive powers have been referred to above in connection with instrumental music, has also produced considerable impression with his "Roi d'Ys." Delibes (1836-91), whose brilliant gifts were most effectually shown in ballet music, was also very successful in the line of opera, especially in "Le roi l'a dit" (1873) and "Lakmé" (1883). Bizet (1838-75), whose characteristic and dramatic "Carmen" has given him such world-wide fame, was born in Paris, studied at the Conservatoire, and wrote several operas which were not very successful till "Carmen," which was his last, and came out in the year of his death. The remarkable instinct for effect possessed by Massenet (born 1842) has brought him into considerable prominence as a representative of modern French tendencies. His most celebrated operas are "Don César de Bazan" (1872), "Le roi de Lahore" (1877), the semi-religious opera "Hérodiade" (1881), "Manon" (1884), "Le Cid" (1885). A composer who has attracted attention is A. E. Chabrier (1842-93), who produced several operas, such as "Gwendoline" (1886) and "Le roi malgré lui" (1887). Ambroise Thomas (1811-96) was a most prolific composer of operas; and won conspicuous success with "Mignon" (1866) and "Hamlet" (1868). He succeeded Auber as director of the famous Conservatoire in 1871. Among the most recent composers of French opera André Messager (born 1853) is a happy representative. His "Basoche" is a very refined, artistic, and genial example of its class.

While France and Italy were already busy producing numbers of operas of all kinds, the Germans were still looking for the type of opera which should adequately represent the high standard of their taste and musical intelligence. After "Zauberflöte" a considerable time elapsed without any noticeable achievement, till Beethoven had at last found a subject which satisfied his scrupulous taste, and brought out "Fidelio" in 1805. In the interim since the "Zauberflöte" a good deal of progress had been made in orchestral art and in the development of the resources of expression. Beethoven himself had written his first three symphonies and a large number of sonatas, and the whole development of his first period lay behind him, so that "Fidelio" represents a very much more modern type of expression than Mozart's work. The treatment of the orchestra is much more rich and copious in variety, and the quality of the melody much less formal.

As might be expected, the scenes which are best, musically, are those in which there is a great deal of real human feeling, as in the prison scene. In parts like the duet between Marcellina and Jacquino, and in Rocco's song, the traces of the old traditional operatic style are more apparent. As a whole the standard is too high for average operatic audiences, and this, joined with the fact that when the opera was first brought out in Vienna in November, 1805, the Austrians had just suffered serious reverses at the hands of the French, who were even in occupation of the city, caused the opera to be but a moderate success. After three performances it was laid aside till May, 1806, and then again till 1814, when it was produced in a considerably revised state. It won its way slowly in Europe, but has never had any popular success, though to intelligent musicians it represents the highest standard of noble art that has ever been put into an opera. "Fidelio," however, did not finally solve the problem of national opera, for though written to German words and of the lofty type consistent with the dignified at-

titude of Germans toward music, the subject is not German, and the music still has touches of the earlier manner, and is not distinctly Teutonic throughout.

Neither did Spohr, with the most excellent purposes, completely satisfy German aspirations, as his dramatic sense was much too limited. He had good opportunities for studying operatic requirements, as he had great experience of orchestral music, and was appointed conductor of the Vienna Opera House for a time in 1812. But his strong impulse toward music of the classical type, like sonatas and concertos, prevented his hitting the right vein in operas. The first which he brought to successful performance was "Der Zweikampf mit der Geliebten," or "The Lovers' Duel," which came out at Hamburg in 1810. The most notable of those which succeeded were "Faust" (completed 1813, performed at Prague under Weber in 1816), "Zemire und Azor" (1819), and "Jessonda" (1823). The latter was far the most successful of all, and indeed was highly appreciated in Germany for the excellent use of artistic resources and the generally pleasant texture of the whole. He wrote several more, but none of them are of any real dramatic importance.

The composer with whom the solution of the problem of national Teutonic opera is always associated is Weber. The circumstances of his early years were not very promising, but his father's aspiration to have a prodigy producing operas in childhood, at least afforded him early experience of theatrical work. The son was drilled with the view of pushing him rapidly forward by Vogler, and produced his first opera, "The Dumb Girl of the Forest," at the age of fourteen. After that he was made a secretary at the court of the King of Würtemberg at Stuttgart, and when that part of his career was unexpectedly and abruptly closed, he resumed the occupation of music and went for concert tours round Germany as a pianist, his gifts in that line being very remarkable. He was first prominently touched by the national spirit when aspirations for independence seized on the Germans after Napoleon's conspicuous failure in the expedition to Moscow. Weber's own enthusiasm was expressed in his splendid national songs and part songs to Körner's words, in the sets of the "Leyer und Schwert," which went the length of the land.

He was further identified with the national spirit through being appointed to organize a really German opera, first at Prague in 1813 and then at Dresden in the following year, where hitherto Italian opera had had a monopoly. And, finally, his Teutonic impulse found its full expression in the opera "Der Freischütz," which came out in Berlin in 1821. This, at last, was German work through and through. The style is the style of "Volkslieder" expanded so as to meet the requirements of the situation. The traces of Italian traditions have at last evaporated, and all is genuinely Teutonic, in subject and treatment alike. Moreover, the treatment is of the highest artistic quality. The orchestration was the finest and the most perfectly adapted for such purposes hitherto seen; the musical characterization of the various actors in the drama is singularly clear and happy; and the expression is of that warm and sincere kind which essentially distinguishes the German style from that of all other nations. The dialogue is still spoken, as was traditional in the earlier German forms, such as the "Singspiel"; but the continuous texture of the ultimate type of Wagner is prefigured in many parts of the work.

In Weber's next important opera, "Euryanthe," which came out in Vienna in 1823, the dialogue was set as well as the more important parts of the work, and in some respects it rises to higher levels than "Der Freischütz." But the libretto itself is so foolish that it has prevented its having general success.

Weber's last opera, "Oberon," was written by invitation for England. It is a fairy play, and not much more fortunate in respect of the libretto than "Euryanthe." Weber went over to England to launch it. He was already in a broken state of health. He lived to see the first few successful performances, in April, 1826, and had just made up his mind to return to his family in Germany on June 6, when, on the morning of June 5, he was found dead in his bed in Sir George Smart's house. Wagner only expressed the general feeling when in the year 1844, on the removal of Weber's body to Germany for reburial in Dresden, he described him as the most German of composers. The vices and virtues of his manner are alike German. His style is saturated with the Teutonic spirit. Even the vagueness and irregularity of his form in instrumental music come from his aspiration after expression, which from the first had been the conspicuous aim of Germans.

His style had much effect upon German composers generally, even outside operatic work, as, for instance, on Mendelssohn. Marschner (1796-1861) was also much influenced by him, and most naturally so, as he was associated with him for some time in the opera work at Dresden. He produced several very successful operas, all rather in Weber's style, and some of them on the same supernatural lines which Weber liked. Among the best were "Der Vampyr" (1828), which had a great success, and even a long run in England; another was "Der Templer und die Jüdin," founded on Walter Scott's "Ivanhoe." His last was "Hans Heiling" (1833), regarded as his masterpiece.

Schubert also wrote some operas, but none of them ever took any hold of the theater. His instinct was too essentially lyrical, and his susceptibilities too delicate for theatrical work. Schumann also made his effort in "Genoveva" (1850, Leipzig), which contains superb music, but does not apparently hit the standard of the stage; which, considering Schumann's introspective disposition, is not surprising.

Other German composers who did successful work for the stage are Kreutzer (1782-1849), who wrote "Das Nachtlager in Granada"; Lindpaintner (1791-1856), a good conductor, who wrote a great many solid operas; Lortzing (1803-52), a composer of good light comic operas, such as "Czar und Zimmermann" (1837), "Wildschütz" (1842), "Undine" (1845), and many others; Nicolai (1810-49), who wrote the admirably artistic and effective opera "Die lustigen Weiber von Windsor"; and Peter Cornelius (1824-74), who identified himself with the "new German" movement of the days when Liszt was at Weimar, when Wagner's career was but beginning, and produced "Der Barbier von Bagdad," which was brought out by Liszt in 1859.

The composer on whom the influence of Weber and Beethoven was exerted with most important results was Richard Wagner. This greatest representative of music-drama was born at Leipzig in 1813. His father died when he was but a few months old, and his mother was soon married again to an actor named Ludwig Geyer; so he was surrounded by theatrical influences from his childhood. He early showed a passion for things dramatic, such as Greek plays and Shakespeare, and attempted to write plays of very tragic cast himself. He heard Weber's works in Dresden and learned to worship them and Beethoven's symphonies. He began his actual career in 1833 as a chorus-master at a theater in Würzburg, where an elder brother was engaged as an actor. After this he was successively conductor at the theaters of Magdeburg, Königsberg, and Riga.

In these early years he wrote several operas in different styles, none of which were successful; and finally determined to try his fortune at the Paris Opera House, which was then regarded as the center of the operatic world. As Meyerbeer's influence was paramount there he wrote his first grand opera, "Rienzi," very much in Meyerbeer's manner, with every kind of resource he could think of which ministered to spectacular and sensational effect. But, unfortunately, though he got an introduction from Meyerbeer to the director of the opera house, he never succeeded n getting a hearing for it. The only work of his which was heard by the Parisians was the libretto for his opera "The Flying Dutchman," which the opera-manager took and gave to one of his band to set, and then performed that setting, but not Wagner's. After waiting for a long while, and enduring many privations and disappointments, Wagner had to give up all hope of a hearing in Paris.

Ultimately "Rienzi" was accepted at Dresden and performed there in 1842, and met with success; and it was followed after a little while by his appointment as conductor there. His own setting of "The Flying Dutchman" then obtained a hearing, but did not meet with so much success as "Rienzi." The latter had been more in the style people were accustomed to, and the pomp and display dazzled them, while "The Flying Dutchman" was more of the real Wagner, extremely dramatic, and unlike the familiar operas of either Italian or French pattern, and people were too much puzzled by it to enjoy it. In the end its great dramatic power, and the genuine interest of the story, as well as the very striking and characteristic music, have won it a firm position, and it is recognized as the first of Wagner's works which approximately represents him. Wagner realized the advantage of using traditional stories and national legends as the basis of his works, since they necessarily represent things out of the range of common everyday experience, and are free from the hackneyed associations which make the singing of dialogue (except in comic scenes) seem ridiculous.

He also realized that it was an advantage to choose subjects which were of special Teutonic interest—and the next he undertook after "The Flying Dutchman" was "Tannhäuser," the story of the Hill of Venus; he completed it by 1844 and brought it out in the next year. Being still more uncompromising than the previous opera, it was not received with favor; to his great surprise, since he himself did not realize that his methods would be so unintelligible to minds accustomed to conventional things. However, he was not the man to go back or write at a lower level to please a public, and went on with "Lohengrin" and completed it in 1846. Unfortunately, in 1849 he was implicated in certain revolutionary proceedings in Dresden, and had to escape to avoid imprisonment. He fled to Liszt at Weimar first and thence to Paris. This episode caused him to lose his appointment at Dresden, and he had to remain in exile from Germany for many years. Liszt meanwhile, with the ardor which characterized him, was bringing out all sorts of operas of special interest at Weimar, and among them produced "Tannhäuser," soon after Wagner's flight, and then "Lohengrin" for the first time, also in 1850. Wagner himself never heard the latter till many years later.

During his exile Wagner mainly lived at Zurich in Switzerland. He occupied himself with much literary work, which caused him to consider the possibilities of the music-drama more carefully. He also took up the earliest forms of the myths of the Nibelungs and the gods of Valhalla, and the national hero Siegfried, which are embodied in Norse as well as ancient Teutonic legends; and finding them too rich in materials for one opera, he resolved on developing them into a great cycle of music-dramas, like the ancient trilogies of the Greeks. The first, which is a sort of preface to the series, is "Das Rheingold," which was completed in 1854. "Die Walküre" followed in 1856, "Siegfried" was not completed till 1869, and "Götterdämmerung" (Twilight of the Gods) was only brought to perfection in 1874. This series forms the group comprised under the general name "Der Ring des Nibelungen" (The Ring of the Nibelungs).

His work upon the great cycle was frequently interrupted. While he was still at work on "Die Walküre" he received an invitation to conduct at the Philharmonic concerts in London for the season of 1855. His reputation was at this time a very curious one; so few people understood his music that his determination to be true to himself and act according to his convictions appeared like a sort of lunacy of conceit, and his energy to be the mere self-assertion of a charlatan. It was impossible for his visit to that country to be anything but a mockery. He tried to insist upon some necessary reforms in the arrangements, and gave his full energies to making the performances as good as possible; but, of course, he was not invited again.

A more serious interruption followed. It dawned upon him while he was in the middle of "Siegfried" that it was already a long time since he had brought anything new before the public, and that it might be unwise to let the ten or twelve years pass before the whole of the "Ring" could be completed without showing any sign of continued activity. So he set to work on "Tristan und Isolde" and completed it before going farther with the "Ring." The poem was finished in 1857, and he worked on steadily till the whole was complete in 1859. After its completion he resolved to make a new assault upon Paris to try and get his works heard. He gave concerts there with excerpts from various works, and finally, through some influ-

ence at court, got "Tannhäuser" ordered for performance. Immense sums were spent on the preparation, and after 150 rehearsals it was received with a pandemonium of uproarious opposition got up by a Parisian clique, which prevented its even being audible.

A turn of better fortune followed. He received permission to return to Germany, and about this time he took in hand the composition of the delightfully genial "Meistersinger von Nürnberg." But things had gone so hardly with him that he was on the verge of throwing up the struggle for good. Just at the right moment came a message from the young King of Bavaria, offering him a small but sufficient pension and a home in his dominions where he could work in peace. This was followed by more reassuring events. "Tristan" was performed at Munich in 1865 and "Die Meistersinger" in 1868. In 1872 he settled in Bayreuth, and the foundation of the great theater was laid. He again took up the composition of the great trilogy, and when the whole thing was complete and the theater finished it was performed for the first time in 1876. About that time he completed the poem of "Parsifal," and went on with the composition shortly afterward, and finished this last of his great music-dramas in 1882. The first performances took place at Bayreuth in the same year. He did not long survive them, for his death occurred in Venice in 1883.

Wagner's impulse was at first mainly dramatic. His musical powers grew as his career proceeded and they scarcely arrived at maturity till the beginning of the "Ring." His great advantage lay in his control of all the factors of operatic art—as he attained a high degree of mastery of dramatic, theatrical, and musical effect, and in his hands each served to enhance the effect of the others. His reforms consisted mainly in getting rid of the old formulas, such as arias, recitatives, finales, and all the set movements which disturbed and hindered the action; and in thus making each act continuous music throughout. He developed the principle of the *Leitmotiv* to the fullest extent, giving a definite musical figure to each character and situation; and using the figures all through the orchestral part of the work, instead of the old formulas of accompaniment. He enlarged the bounds of tonality so as to give himself as much room as possible for expression, and developed the resources of effect in the orchestra to the utmost. His treatment of the voice was the natural outcome of modern musical development. He reserved the finer melodic phrases for the occasions when much expression was required, and treated the rest like the old declamatory recitative, but with richer accompaniment.

# CHAPTER XXVII

## MODERN VOCAL MUSIC

Solo Song—Characteristic of the Modern Phase of Music—Schubert—Schumann—Brahms—Solo Song in France—In England—Revival of Oratorio—Haydn—Spohr—Lesser Lights—Mendelssohn—Thriving State of Choral Music in Combination with Orchestra.

NO branch of modern music is more characteristic or more illustrative of prevailing tendencies than the solo song, for none illustrates more clearly the relation between music and the thought expressed, or the aim of the musician to be guided by the idea rather than the conventions of classical form. The typical modern song has only become possible through the long development of the resources of art, and only through long experience and innumerable experiments have men learned what to do and what not to do in dealing with a poet's language. Songs existed from the beginning of musical time; but until the beginning of the nineteenth century they consisted either of regular definite tunes which had to be fitted to all the verses, whatever change of sentiment or accent occurred, or of crude elocutionary experiments like the settings of lyrics made by the composers of the Restoration period in England.

Many tendencies combined to bring about the close wedding of music to word and sentiment, which began to be adopted at the beginning of the century. Gluck's theories had some influence, for they caused people to pay more attention to the meaning of the words and the declamation. The development of instrumental resources and of pianoforte technique put fresh powers in the hands of composers. Mozart and Haydn both approached to the ideal of modern song here and there, and Beethoven in several cases actually attained it. Weber, through his intense sympathy with the Teutonic Volkslied, likewise produced both in his operas and in separate songs perfect examples of the true modern song; but the first composer whose personality was specially expressed in this branch of art was Franz Schubert, and he consequently stands out as the first representative song-composer of modern times.

Schubert was one of the most spontaneous and one of the least systematically educated of musicians; and his musical nature was particularly open to follow external impressions. Knowing very little of any theory of form, he was particularly amenable to the guidance of a poet, and he seems to have written his songs under the immediate impulse which the poems he read produced in him. There was hardly any development

of his powers in this respect, for some of his very finest songs were written in early years. "Gretchen am Spinnrade" was written when he was but seventeen (1814) and "The Erlking" when he was eighteen (1815). "Schwager Kronos" and "The Wanderer" followed soon after. Throughout the whole of his life he poured out song after song, and it was more the chance of a poem coming in his way than any other consideration which led to a composition. The beautiful set of twenty called "Die schöne Müllerin" belongs to the year 1823, "Die junge Nonne" to 1825, "Sylvia" to 1826, "Die Winterreise" to 1827, and "Liebesbotschaft" and "Der Doppelgänger" to the last year of his life, 1828. In all he wrote over 600, many of them long, rich, and deeply expressive works.

Scientific writers on music are fond of classifying songs into certain categories in accordance with the nature of the musical treatment. Schubert, of course, had no idea of such classification. The poems suggested to his mind the method of treatment. If the words were simple, he was satisfied to write a tune with a simple accompaniment and repeat the same for different verses; if the words were subtle and intricate in meaning, he adopted a more subtly artistic way of dealing with the musical material; if he had to tell a dramatic story he made the voice part declamatory and put the illustrative effects into the pianoforte part. It is rare that the special methods indicated by the scientific analysts persist through a song. Even the simplest have neat turns of artistic finish and subtleties of suggestion in detail, the most richly organized often have passages of vocal tune, and in the ballad-like songs every means is used to convey the musical counterpart of the words. He uses realism, color, striking harmony, polyphony, modulation, as well as melody to bring home the poet's meaning. Melody is relegated to its right place as only one of the factors of effect, and a great deal of his expression is produced by striking harmony and modulation.

Under such conditions the old idea of song has become almost obsolete and the word "accompaniment" a misnomer. The modern type of song is a complete work of art of a much more highly organized character than the old type. Harmony is an immensely more powerful means of expression than melody, and in bringing it to bear as a factor in the art-form the pianoforte necessarily occupies a far more important place than it used to do. It is through the treatment of what is technically called the accompaniment that the effects of harmony, modulation, and the rest become possible, and the resources of the composer for intensifying the poet's meaning and faithfully following his artistic intentions are immensely enhanced.

Schubert's songs were very slow in winning popular acceptance. Their very perfections were regarded as utter extravagance at first, but at the present day the best examples are regarded as the complete solution of the problem of song and are the prototypes of all modern products of the kind.

It is not necessary to discuss the songs of distinguished composers who are not particularly identified with the department of song. Spohr and Mendelssohn wrote some pleasant songs, but they were not by nature song-writers, and the same may be said of a large majority of able and conscientious composers who have shown themselves successful in other lines.

Of genuine song-writers since Schubert, Schumann is one of the foremost. His literary tastes and his poetical views on art were in his favor. He did not begin writing songs till after he had written a considerable portion of his best pianoforte music. In 1840, the year of his marriage, he suddenly threw himself with ardor into song-writing, and in one year produced over a hundred, comprising nearly all the best he composed. Schumann, like Schubert, adapted his methods to the poems he set. He was less happy than Schubert in the descriptive line, but he touched a deeper vein of emotion and reached a higher pitch of warmth in color and expression. He is most notable for his faithfulness to the poet's declamation, and the intense sympathy with which he follows every turn of thought and feeling.

Among composers whose fame is mainly centered in song-writing is Robert Franz, who was born in 1815 at Halle. Without the warmth or verve of the two greater composers, he won the affection of his fellow-countrymen by the faithful care and insight with which he followed the poet's meaning and diction—fitting his music close to every word. He died in 1892.

One of the greatest of song-writers was Johannes Brahms. A set of his early songs was among the things which first attracted the attention of Schumann, and throughout his life he was constantly pouring out songs of an infinite variety of style and form and caliber. In no department is he more thoroughly great. He is completely in touch with his poet, and applies his immense artistic resources to the ends of expression without a trace of superfluous artifice or pedantry. In later years he simplified his methods of treatment considerably. The finest songs belong to his early days and middle age, but out of many volumes of songs there are very few that have not decided point and genuine merit of the true song order.

The feeling for song-writing increases as music becomes more elastic and free in its adaptability to varieties of expression, and the number of genuine song-writers has of late become very large indeed. Among the most remarkable is Hugo Brückler (1845-71), whose settings of the songs in Scheffel's "Trompeter von Säkkingen" are of a very high order. The Norwegian, Halfdan Kjerulf (1815-68), has won a wide and well-deserved popularity for refined expression and well-varied songs. Rubinstein showed a very exceptional gift for song-writing, and produced some of the best examples of modern times; and Taubert, Lassen, Grieg, Dvořák, Jensen, and Henschel have all contributed their share.

The French conception of song is much more superficial than the German, and concentrates much more attention on the voice part. But they have an admirable literature of modern lyrics, and the foremost composers of the country have supplied the world with a vast collection of refined and pleasant settings of them. Berlioz stands at the head of these French song-composers with very characteristic examples, some of which are speculatively treated, and interesting on that account, as being out of the common line. Of modern composers Gounod was specially successful in England as well as in France, and not far behind come F. David, Massenet, Godard, and Widor.

In England song-writing reached, in the past generation, a pitch of degradation which is probably without parallel in all musical history. Mercantile considerations and the shallowness of average drawing-room taste produced a luxuriant crop of specimens of imbecility in which the sickly sentiment was not less conspicuous than the total ignorance of the most elementary principles of grammar and artistic construction, and of the relation of musical accent to poetical declamation. In those days the songs of Hatton (1809-86), and of Sterndale Bennett, and the early songs of Sullivan and those of F. Clay (1840-89), were honorably conspicuous for real artistic quality and genuine song-impulse. Though there are a good many representatives of the old school still active, the present day is represented by mature masters of their craft who can write genuine songs; such as Mackenzie, Stanford, Cowen, and Maude Valérie White, also a few younger composers, such as MacCunn and Somervell, who produce songs as genuine and as beautiful as are to be found anywhere in Europe. The impulse is certainly going in the right direction, and if the public can be persuaded not to insist so exclusively upon songs being either vulgar or trivial and vapid, the future of English song will undoubtedly be such as the nation may be proud of. (The development of music in America is fully treated in a succeeding section.)

A branch of art which is most characteristically modern, and seems to have a great deal of life in it, is the combination of orchestra with choral music and solos, independent of the stage, such as is familiar in modern oratorios, cantatas, odes, and so forth. The collapse of oratorio after the time of Handel and Bach was mainly owing to the spread of Italian operatic taste, which had moved rapidly away from choral music as soon as the Neapolitan school of composers gained hold of the world, and cared for nothing but solo-singing of the formal aria type. The influence of the prima donna was even more pernicious in the line of oratorio than in opera, for chorus is truly an essential of the latter form; and when chorus was reduced to the minimum possible, that form of art collapsed. Indeed, the Italian influence was fatal to serious and sacred music all round, and it was only in Protestant countries that the traditions of grand oratorio lingered on, and it was in Protestant countries that the resuscitation was achieved.

A sort of forlorn hope in this period is the work of Karl Philipp Emanuel Bach in that line. His two oratorios, "The Israelites in the Desert" (1775) and "The Resurrection" (1787), are both very interesting, and contain passages of great beauty and vivid expression. It is noteworthy that they foreshadow the very lines on which the resuscitation was cast, as there is an unusual amount of orchestral work in them, some of it very happily conceived.

It was, indeed, the development of orchestration, and the splendid opportunities which the combination of orchestra and chorus affords to composers, which led to the revival. In old days the instrumental accompaniment was purely secondary and subservient. The development of orchestral style and effect doubled the resources of composers in works of this class, and supplied them with a very interesting problem to solve. Mozart was in the forefront of the new development with his "Requiem," which is the most earnest and sincere of all his works. It was not finished at his death in 1791, but was very successfully completed afterward by his pupil, Süssmayer, partly from memory, and partly by repeating one of the first movements and adding new music where necessary.

The "Requiem" was soon followed by Haydn's "Creation," which forms a kind of landmark for the real commencement of the new movement. Haydn had been in England and had heard some of Handel's choral works for the first time in the last decade of the eighteenth century. Salomon had offered him an arrangement of Milton's "Paradise Lost" to set, and when he returned to Germany he had it revised and translated, and set it forthwith. It was first performed privately in the Schwarzenberg Palace in Vienna, in 1798, Haydn at that time being sixty-five years old. It spread with marvelous rapidity to all musical centers, and was received with special enthusiasm in England. He followed it up two years later with "The Seasons," which goes by the name of an oratorio and contains choruses, but is, for the most part, much too light and secular to accord with the usual idea of that form. The next work of the kind by a great master was Beethoven's "Christus am Oelberge," known also as "The Mount of Olives" and sometimes as "Engedi." Here the resources of the orchestra are even more richly used than by Haydn, but the style is rather florid and operatic. It is a comparatively early work of the great master, as it came out in 1803.

The most prominent composer in the field in the early years of the nineteenth century was Spohr, the great violinist. He began composition with the view of supplying himself with concertos, and succeeded so well that his powers as a composer were soon much in demand. He was invited to compose an oratorio for the Fête Napoléon at Erfurt, in 1812, and for that occasion wrote his first version of "The Last Judgment," under the German name of "Das jüngste Gericht." He prepared himself deliberately by borrowing a copy of Marpurg's "Art of Fugue" from one of his own pupils and studying like a neophyte; and the result seems to have justified his labor at the time, though the oratorio in question is not one that is familiar. His principal work in this line was "Die letzten Dinge," which is also well known as "The Last Judgment." This was produced in 1826. It is remarkable as the first oratorio which has the modern romantic character about it. There is a certain vein of poetry and a thoroughly modern color throughout, which comes partly from Spohr's skillful orchestration and partly from his chromatic manner; which, however, is not quite so pronounced in this work as in many others—as, for instance, in his oratorio "Calvary," which came out in 1835. Spohr's last composition of this class was "The Fall of Babylon," which was written for the Norwich Festival of 1842.

Contemporary with Spohr was F. J. C. Schneider (1786-1853), who wrote fourteen oratorios between 1810 and 1838, which at the time had much popularity. The best is said to have been "Das Weltgericht"; another is called "Sündfluth" (The Deluge). Another composer who had very remarkable success for a time was Neukomm (1798-1858). He was a pupil of Michael and Joseph Haydn. His oratorios "Mount

Sinai" and "David" were much in vogue in England before Mendelssohn's "St. Paul" came out. They are not without artistic merits, though the treatment of the commandments in "Sinai" is extremely funny. "David" was written for the Birmingham Festival of 1834. The advent of Mendelssohn caused Neukomm to disappear in the background. Mendelssohn brought the skill of a complete master of both orchestral and choral effect to bear upon oratorio. He began with "St. Paul," which was first performed at Düsseldorf in 1836, and was soon taken up in England. Its success naturally led to his seeking for another subject, and he finally settled on "Elijah." But before that came out the "Lobgesang" or "Hymn of Praise" was produced at Leipzig on the occasion of the celebration of the fourth centenary of the invention of printing. This work combines the qualities of a symphony and of an oratorio, and very emphatically illustrates the value of the combination of orchestral and choral effect.

The famous "Elijah" was completed in 1846, and first performed at Birmingham on August 26 in that year. Mendelssohn began another oratorio, "Christus," but died in 1847 before completing it. It seems to have been intended to be on the lines of the typical "Passions" of J. S. Bach. The influence of this form is very prominent in all his works of this class. He had taken up Bach's Matthäus Passion as early as 1827 and gave in Berlin the first performance it had received out of Leipzig since Bach's death. Its remarkable scheme came upon the world like a novelty, and it exercised an influence upon Mendelssohn's mind which was most powerful for good. He seized upon the salient principles of the "Passion" type, such as the admixture of narrative, reflective and dramatic principles in the solo parts, the use of types of choruses which represent masses of people who are personally engaged in the action of the drama, and the types of reflective choruses which express the mood of the spectator, and he applied these and other features of the old form with the happiest results. "St. Paul" is the more nearly on the "Passion" lines of the two, but the influence of the type is strong in both of them.

About the end of Mendelssohn's time composers became very busy with oratorios and similar works. Schumann produced the "Paradise and the Peri" in 1843 and the "Faust" music in 1848. In France the movement was early and brilliantly represented by Berlioz's remarkable "Damnation de Faust" and "L'Enfance du Christ." H. H. Pierson's "Jerusalem" was brought out at the Norwich Festival of 1852. Sterndale Bennett's principal work, "The May Queen," came out at Leeds in 1858; and his "Woman of Samaria" in 1867. Sullivan brought out his "Prodigal Son" at the Worcester Festival of 1869, and his "Light of the World" at Birmingham in 1873; Macfarren his "John the Baptist" in 1873 and "Joseph" at Leeds in 1877, and both composers followed up their successes with more in the same line, the most popular of its kind being Sullivan's "Golden Legend" (Leeds, 1886). For England also were written Gounod's "Redemption" and "Mors et vita." In Germany the highest standard of this type of art is represented by Brahms's "Schicksalslied," "Triumphlied," "Nänie," "Gesang der Parzen," and "Deutsches Requiem." Bohemia is well represented by Dvořák's beautiful "Stabat Mater," his picturesque "Specter's Bride," "Ludmila," and the "Requiem." Denmark is represented by numerous works of the kind by Niels Gade; Italy by Verdi's notable "Requiem" for Manzoni, and Mancinelli's "Isaiah"; and Belgium by Benoit's "Lucifer."

Choral music seems to thrive best in countries where independent democratic spirit is strong and tempered with common sense. England has always been happiest in such music, and it is most natural that this characteristic form of modern art should thrive in her soil. Her composers have been extremely active and extremely successful in this line of late. Indeed, in the past thirty years the standard of such work has risen to a truly surprising degree. The richness and variety, the poetry and masterly craftsmanship of such works as Mackenzie's "Rose of Sharon," Bantock's "Omar Khayyam," Stanford's "Eden" and "Revenge" and "Voyage of Maeldune," mark an awakening in English art which is most hopefully significant.

These indeed stand out as landmarks of the time; and they are worthily supplemented by many other fine works by the same composers, and by a flood of works by their fellow-composers which are all honorably artistic, and many of very high excellence, either for orchestral effect or choral effect, or for both together—such as Stainer's "Daughter of Jairus," "St. Mary Magdalen" and "Crucifixion," Lloyd's "Hero and Leander" and "Andromeda," Corder's "Sword of Argantyr," Bridge's "Callirhoë" and "Nineveh," Cowen's "Sleeping Beauty" and "Ruth," Williams's "Bethany" and "Gethsemane," MacCunn's "Lay of the Last Minstrel" and "Lord Ullin's Daughter," Gray's "Arethusa," and a great many others. The constant increase and improvement of the musical intelligence of choral societies all over the country invites good work on the part of composers; and undoubtedly good music wedded to good poetry makes an artistic combination as worthy of intelligent beings as any that exists.

# CHAPTER XXVIII

## NEW WORKS IN RECENT YEARS

The Close of the Nineteenth Century and the First Decade of the Twentieth—The Programme Principle—Wagner's Influence—The Russian School—Richard Strauss—Later European Composers.

THE few years intervening between the completion of the works previously discussed and the close of the year 1909 afford such striking illustrations of the tendencies of art latterly observable that they present almost the appearance of the summing-up of an argument. But in order to realize fully their confirmatory nature a short retrospect is necessary.

It is a curious coincidence that the last decade of the eighteenth century had analogously summed up the artistic tendencies of the latter part of that century by the appearance of Haydn's finest symphonies and Beethoven's earliest instrumental compositions, as well as Mozart's "Requiem" and "Die Zauberflöte"; thereby indicating the complete establishment of harmonic principles and the scheme of absolute art of which the sonata, the quartet, and the orchestral symphony were the highest types.

In the first quarter of the nineteenth century Beethoven brought the sonata type to its highest perfection, and at the same time signed its ultimate death-warrant, by indicating the road along which the art was destined to travel to reach the so-called Romantic phase. He not only occasionally resorted to programme, but in his later works of the sonata order showed a marked inclination to abandon the forms usually employed in such classical works and to exceed the limitations of self-contained types, by infusing a human quality, a subconscious emotionalism, which proved in the end to be incompatible with the conception of music which was to be beautiful and interesting of itself without reference to external ideas. In this manner the type of art which was destined to serve the purposes of the newly awakening democracy was planted in the very being of the aristocratic sonata.

The Romantic phase then appears to be a transitional episode between the highly ideal abstract art of the sonata type and the familiar type of programme music which was reached at the end of the nineteenth century. The Romantic movement had been undisguisedly human, but human with reservations. It was full of the fervor of beautiful ideals, of fancies tender and subtle, of elevating aspirations, and of all such human inwardnesses as had a touch of distinction and even of sacredness, implying that art was a thing to be revered and cherished with respectful devotion. But the wide diffusion of the art, which was such a striking feature of the last quarter of the century, tended to obliterate reticence and respect. Its intrinsic qualities were affected by the lack of discrimination of the general audience; and the types of beauty which had been its fit attributes when it was the appanage of a small, cultured and luxurious class, no longer satisfied the minds of a wider public whose outlook on life was very different from that of the old privileged classes.

The art which is to appeal to an immense range of people of very different grades of intelligence and culture must speak plainly to them of things they can readily understand. Most of them have neither time nor disposition to cultivate insight into artistic subtleties and refinements or to develop their taste and powers of concentrated attention; and they look for something which has a tangible, practical reality behind it; so in order to be acceptable, music has to talk less about itself, and more about subjects of general interest. Thus what is called the programme principle —which was dimly discernible in a very lofty phase in Beethoven's work, and became more definite and tangible in the Romantic period—appears in its frankest and least reserved guise in the music which met with the widest general favor in the last decade of the century, and its development represents the decisive outcome of recent artistic evolution.

Many causes combined to this end. Among the most powerful must be counted the overwhelming profusion of performances of excerpts from Wagner's operas in concert-rooms all over the civilized world. When the fierce and bitter animosity which Wagner's music at first aroused died down, public taste swung over, and people could never hear enough of it. But as frequent performances of his entire works with the full panoply of theatrical representation presented insuperable difficulties in most countries, the public craving had to be satisfied with the presentation of the music by itself, without the theatrical adjuncts. Then the effect on the public of listening in concert-rooms to so much music which represents definitely indicated stories and human situations in a very vivid and exciting manner, was to induce an attitude of mind inapt to listen to real concert music, which spoke for itself without reference to things external. It is also worth observing that Wagner's systematic adoption of the device of the *Leitmotiv* has not only been followed by operatic composers, but when also adopted by composers of instrumental music it has tended to replace the older methods of classical and tonal form.

Another influence which has told in the same direction is the enormous development of mere technique in the performers of recent years. Men have been busy finding out ways of overcoming difficulties and enlarging the store of the practicable resources of instruments for over three hundred years; but, as in the department of applied science, the advance has been greater in the last fifty or sixty years than in all the antecedent time. This has placed at the disposal of composers instrumental effects of extraordinary brilliancy and vivacity—a veritable plethora of opportuni-

ties for producing exciting contrasts of color and variety of tone; and this just happens to adapt itself to the trend of the development of general intelligence and taste. For it is to be observed that the greater diffusion of musical opportunities appears of late to have developed quickness rather than understanding, the capacity to enjoy the moment rather than to be deeply interested, and the disposition to delight in dexterity and dazzling superficialities of presentment rather than beauty or nobility of thought and feeling.

The gravitation of public taste and its influence upon art is shown in the reaction toward primitive emotional expression, and the art of the less critically self-conscious races such as the Czechs and the Russians. The Czechs have always been among the most spontaneously musical races of Europe, and the fiery vivacity of some of the music of Friedrich Smetana (1824-84), such as his overture to "Die Verkaufte Braut," and his string quartet in E minor, which he called "Aus meinem Leben," illustrates their disposition very happily; while his pupil Antonin Dvořák as their foremost representative composer greatly enhanced their distinction on this account, and illustrated in a very attractive manner the characteristics of a race more primitive and unsophisticated than those among whom art had attained to its greatest and noblest manifestations. These facts are patent in the liveliness of Dvořák's rhythms, his dexterous manipulation of figures of accompaniment, and the native freshness and directness of his tunes, many of which might have been borrowed from the lips of his own peasants or the emancipated negroes of America; while the exuberance and verve of his orchestration betray the Oriental strain in his disposition. The interest which had been aroused by his interesting and expressive "Stabat Mater" and his weird cantata "The Specter's Bride," the "Requiem," and several genial and attractive symphonies, has since been sustained by the "Carneval," "In der Natur" and "Otello," by his "New World" symphony, a violoncello concerto, and some fine quartets and songs.

The qualities of races but little advanced from primitive temperamental conditions are even more conspicuous in the Russian music which almost submerged the world, especially England and America, in the closing years of the last century. The music has naturally appealed to the awakening intelligence of the musical masses by vehement emotional spontaneity, orgiastic frenzy, dazzling effects of color, barbaric rhythm, and unrestrained abandonment to physical excitement which is natural to the less developed races. The first notable presentment of a work in England by Tchaikovsky was the performance of his concerto in B flat minor at the Crystal Palace, London, on March 12, 1876; but the time was scarcely ripe for his work to exert its full fascinations. The exact date when the Russian musical invasion commenced may be given at the performance of his "Pathetic" symphony (in B minor, No. 6) by the Philharmonic Society under the conductorship of Sir Alexander Mackenzie on February 28, 1894. From that moment Wagner's supremacy in the concert-room ceased to be uncontested. Public taste gravitated from the subtle emotionalism of the great Teutonic musical dramatist to the more obvious and highly accentuated passion of the more primitive and plain-speaking Russian. But, as has been before pointed out, Wagner had prepared the way, and had unintentionally led public taste away from the purity of abstract art and created a craving which could only be satisfied with draughts of stimulants of ever-increasing strength.

Tchaikovsky admitted that the "Pathetic" symphony had a programme, and he had intended to call it decisively a programme symphony, but was dissuaded by his brother. But at any rate the public recognized the singular intensity of its emotional expression, ranging from the exaltation of rapture to the depths of almost comatose collapse. As a human document the work was unmistakable, and the interest generated by such a graphic study of subjective states induced a desire for more of the same kind, and for a time the Russian composer became the central object of musical public interest. Several of his other symphonies, especially those in F minor, No. 4, and E minor, No. 5, were eagerly welcomed, though they never attained to the extreme popularity of the "Pathetic" symphony. Of his other works the sparkling and fanciful "Casse-noisette" suite of ballet tunes most nearly touched the high-water mark of public favor, while much interest was excited by his overture "1812," which, as a musical expression of the frenzy of national joy, is remarkably frank and graphic. Of his other numerous works the vivid fantasia for orchestra "Francesca da Rimini," written as early as 1880, is one of the most notable. It was recognized that the composer represented a new type, and the public having gained the clue to it were eager for enlargement of their experience, and chamber music, songs, pianoforte pieces, all characterized by the same profusion and spontaneity of utterance, rich color and excessive sensibility, were welcomed.

The taste thus generated led to acquaintance being desired with the works of other Russian composers, such as Alexander Borodin, whose symphony in B minor appears to have been first performed in England in 1896, while many other works won favor in various branches of art. Rimsky-Korsakov (1844-1908), composer of operas and brilliant orchestral music, enhanced the Russian prestige with his "Capriccio Espagnol" and his "programme" symphony "Antar," performed in England in 1896 and 1900 respectively. Among living Russian composers most attention has been deservedly attracted by Alexandre Glazunov (born 1865), who stands out with distinction among his fellows as being more in touch with the ideals of the great art of the past. Though capable of great force of expression, and gifted with the remarkable instinct for instrumental effect which seems to be characteristic of an Oriental strain, he holds his passion more under control; showing more sense of proportion, continuity of development, love of design, and purity of style than other notable composers of his race. The works which attracted most attention before the end of the last century were his fine symphonies in B flat and C minor, Nos. 5 and 6.

But by the time the musical public were becoming familiar with the Russian type and their interest was ready to transfer itself to fresh developments, the most extreme form of programme music yet presented to the world was just ready to satisfy their craving

for a further new experience. The remarkable composer Richard Strauss (born June 11, 1864) may be admitted to have explored the region of programme music in a manner which was new at least in its uncompromising frankness. He had begun his career more or less within the range of the old order with interesting and effective chamber music, and it was not till comparatively late that he found the field in which he could demonstrate his full powers. The works which in the last century represent him in the later phase began with the symphonic poem "Don Juan," produced under Hans von Bülow at Berlin in 1888; "Tod und Verklärung" followed in 1890, and "Macbeth" in the same year. "Till Eulenspiegel" came out at Cologne in 1895; "Also sprach Zarathustra" at Frankfort in the same year; "Don Quixote" at Frankfort in 1897, "Ein Heldenleben" at the same town in 1899; and later his "Symphonia Domestica." (His principal works produced since the opening of the present century are considered in the biographical section of the present series.) The nineteenth century thus completed itself, and summed up the outcome of its musical proclivities.

Richard Strauss is a man of fine intellectual conceptions, who endeavors to expound them in the most vivid terms the complex possibilities of the modern orchestra afford. Gifted with deep feeling, a great sense of humor, with phenomenal resourcefulness, and the conviction that the ends justify any means which tend to complete and striking characterization, he so far represents the most uncompromising manifestation of musical art as a means to express vividly something outside itself. Abandoning the hope that music can any longer have full measure of vitality while produced in accordance with the old ideals of abstract beauty and interest of development, he frankly faces the problem of finding ideas external to music which are sufficiently rich in interest and sufficiently typical and comprehensive to be worth expending the fullest resources of art in their emotional and quasi-pictorial presentment.

With the view of making his intention clear and unmistakable he resorts to realistic devices of the most graphic description, and to combinations of sounds which show frank disregard of euphony; but at the same time he shows mastery of design of a new kind in the laying out of his work in broad and even impressive lines, in which the sequence of moods and the contrasts between them are employed as much as the old principles of the relations of keys to give the effect of design, and he has the gift of presenting his material in a manner which arrests attention. He also illustrates in the fullest degree the advanced evolution of orchestral style—wherein the dazzling variety of passages which illustrate the idiosyncrasies and characteristic capacities of the various instruments employed, are effectually welded into artistic unity.

While the attention of the widest general public was especially drawn to the more urgent forms of novelty, the main stream of serious artistic work continued in ample volume and fine quality. In England Sir Alexander C. Mackenzie produced his merry and vivacious overture "Britannia" in 1894 and his oratorio "Bethlehem" in the same year, and he added to the copious list of his compositions the suite "From the North" in 1895, his "Scottish Concerto" for pianoforte and orchestra in 1897, and his music to the dramatized version of Barrie's "Little Minister" in the same year. The remarkable facility and artistic perception and resourcefulness of Charles Villiers Stanford were illustrated by his fine symphony "L'Allegro ed il Pensieroso" and his pianoforte concerto in G, both of which came out in 1895; by his "Requiem," which was produced at the Birmingham Festival in 1897; by his "Te Deum," which came out at the Leeds Festival in 1898; by his variations for pianoforte and orchestra on the old tune "Down among the Dead Men," produced in 1899, and his setting of Henley's poem, "The Last Post," produced in 1900, and many other characteristic and admirable works. Frederic H. Cowen enhanced his eminent position among English composers by his cantata "The Water Lily," which came out in 1893, his "Transfiguration," his suite "In Fairyland," his "Dream of Endymion," his fine "Ode to the Passions," and his "Idyllic" symphony.

Edward German (born 1862), who had won deserved popularity by the characteristic freshness and spontaneity of his ideas and the effectiveness of his orchestration, gave further proof of the range of his powers by his symphony in A minor (produced at the Norwich Festival of 1893), his effective suite for orchestra in D minor, his English fantasia, since known as "A Rhapsody on March Themes," his symphonic poem "Hamlet," and by much admirable and appropriate music to plays, such as the music for "Henry VIII," "The Tempest," and "Romeo and Juliet." Frederick Cliffe, whose brilliant first symphony had attracted much attention in 1889, followed it up with a second in E minor (produced at the Leeds Festival in 1892) and with a violin concerto successfully played by M. Tivadar Nachez at the Norwich Festival in 1896. Sir Frederick Bridge brought out his cantata "The Flag of England" in 1897, and his "Ballad of the Clampherdown" in 1899. Charles Harford Lloyd produced "A Song of Judgment" at the Hereford Festival in 1891, a "Ballad of Sir Ogie and the Ladie Elsie" at the Hereford Festival in 1894, a masterly concerto for the organ at the Gloucester Festival in 1895, a Festival Overture at Gloucester in 1895, and a "Hymn of Thanksgiving" in 1897. Hamish MacCunn (born 1868) brought out "Queen Hynde of Caledon" in 1892, and the suite "Highland Memories" in 1897. Arthur Somervell (born 1863), who had delighted the lovers of imaginative and finished art by his characteristic songs, produced the orchestral ballad "Helen of Kirkconnel" in 1893, a cantata, "The Forsaken Merman," at the Leeds Festival in 1895, and "Ode to the Sea" at the Birmingham Festival. 1897.

H. Walford Davies first began to attract interested attention by a symphony in D and the choral ballad Hervé Riel" in 1895, and a setting of Psalm xxiii and a motet, "God Created Man," in 1900. W. H. Bell produced the symphonic poems "Canterbury Pilgrims" in 1898 and "The Pardoner's Tale" in 1899, and a symphony, "Walt Whitman," in 1900. William Wallace, an ardent sympathizer with the phases of art which represent its characteristic movement in recent years, produced the symphonic poem "The Passing of Beatrice" in 1892, a strenuous prelude to the

"Eumenides" of Æschylus in 1893, an overture "In Praise of Scottish Poesie" in 1894, a symphonic poem, "Amboss oder Hammer," in 1896, a symphonic poem, "Sister Helen," in 1899, a symphony, "The Creation," and a cycle of "Freebooters' Songs" in 1899, and a suite of five movements having reference to Maeterlinck's "Pelléas and Mélisande" in 1900, works which show a poetic and cultured mind, and keen and genuine feeling for orchestral expression.

The young composer Coleridge-Taylor (born 1875) sprang to a prominent position in the musical world with his "Hiawatha," the first part of which was performed for the first time at a concert given at the Royal College of Music in November, 1898. Two more parts were afterward added to complete the work, and in that form it has since been everywhere in request. His powers have also been illustrated by other popular works in various branches of art, such as his Orchestral Ballade (1898) and his "Scenes from an Everyday Romance" (1900). A new light of exceptional brilliancy came rapidly to the forefront in the last five years of the nineteenth century in the person of Edward Elgar (born 1857), whose fine cantatas "King Olaf" and "Caractacus" came out respectively at Hanley in 1896 and at Leeds in 1898. And yet more convincing proofs of his fertility of invention and exceptional mastery of orchestral effect were afforded by his remarkable Orchestral Variations (1899); and he completed the century and aroused the interest of the musical world even more effectually by his vivid and imaginative oratorio "The Dream of Gerontius," a presage of further striking works which duly made their appearance as the first-fruits of the new century.

Besides cultivating these larger forms of art, English composers showed an awakening to the artistic opportunities afforded by chamber music, and works of high quality in this branch were produced during the last decade of the century by the older composers, as well as by many of the later generation, such as H. Walford Davies, Richard Walthew, and Ernest Walker.

The volume of fine music represented by such copious productivity of British composers in all branches of art (for opera has yet to be touched upon) is a most significant feature in the closing years of the last century. For while in earlier days the manifestations of their higher energies had been overmuch centered in Anglican Church music—which stood by itself as a self-contained branch of art, presenting some fine compositions here and there, but barely in touch with the general movement of art in the world—this branch of Church music itself began to expand into wider significance in the first half of the century, as in the works of John Goss (1800-80), Henry Smart (1813-79), Thomas Attwood Walmisley (1814-56), and Samuel Sebastian Wesley (1810-76), whose justly beloved anthem "The Wilderness" was performed with orchestral accompaniment at the Birmingham Festival in 1852; and while the secular branches of art were often illustrated by W. Sterndale Bennett, as before noted, the growth of respect for music and a more liberal and appreciative attitude toward musicians encouraged composers of serious aims and higher capacities to take a line more independent of the cogency of ephemeral recognition, and in the last decade of the century the music produced by native composers attained to the cosmopolitan condition which successfully illustrates all its various branches, and takes its place worthily in the grand scheme of general art.

European composers of various nationalities were also very active in the latest years of the last century, and many striking works were produced. In Italian music the most conspicuous manifestation in the range of the concert-room was the attention bestowed upon the young composer Lorenzo Perosi (born 1872), whose oratorios "La Transfigurazione di Gesù Cristo," "La Risurrezione di Lazzaro," and "La Risurrezione di Cristo" aroused considerable excitement by a certain novelty and ingenuousness of treatment, which was maintained by the oratorio "La Passione di Cristo." The traditional predisposition of Italian composers for opera leaves them comparatively little energy for concert-room music; but among the works which illustrate the powers of the most distinguished Italians of the time may be mentioned the symphony "Epitalamio" of Giovanni Sgambati (born 1843), produced in Italy in 1888, and his "Requiem," which came out in 1896. The brilliant overture "Cleopatra," which the composer Luigi Mancinelli (born 1848) brought to its first hearing in England at the Norwich Festival of 1893, was in reality an early work, and the vivid "Hero and Leander" had its first performance as opera in New York at the Metropolitan, 1903. Of more decisively concert-room works by the same composer the "Scene Veneziane" may be mentioned, which came out in 1890. Among distinguished examples of the highest forms of art the admirable symphony in D minor by Giuseppe Martucci (born 1856) is also worthy of record, a work first performed in England at a concert given at the Royal College of Music in 1898. Among other works by this able composer and conductor a pianoforte concerto, a pianoforte quartet and trio, and a violoncello sonata are included.

In connection with French music of the concert-room the most interesting feature in recent years was the late revelation of the high qualities of the works of César Franck (1822-90), which had hardly even attained to a hearing in his lifetime. The recent performances of his symphony in D minor, his choral work "The Beatitudes" (first performed at Glasgow in 1900), and his violin sonata, pianoforte quintet, and string quartet made apparent their high qualities of sincerity, deep feeling, and artistic interest, and aroused a natural astonishment that a composer of such rare powers should have been entirely without recognition while he lived. Among well-known French composers the versatility of Charles C. Saint-Saëns has been illustrated by his cantata "Nuit persane," produced in 1893, a new trio for pianoforte and strings, which came out in 1892, and a fifth pianoforte concerto in 1896. Charpentier (born 1860) illustrated the tendencies of the day in his suite "Impressions d'Italie," his symphonic poem "Napoli" (1891), his opera "Louise," now well known in America, and his symphonic drama "La vie du poète" (1892), while Vincent d'Indy produced his symphonic poem "La forêt enchantée" and the music to "Karadec" in 1892, and a string quartet in 1898.

As illustrating the activity of Scandinavian composers, the symphony in D minor of the Norwegian C. Sinding (born 1856) may be referred to, which was performed in Berlin in 1895 and at the Crystal Palace in 1898, and attention has also been attracted to the same composer's pianoforte concerto, pianoforte quintet, and quartet for strings; and Edvard Grieg added to his earlier well-known compositions a scene "Der Einsame" in 1892.

The Belgian composer Edgar Tinel (born 1854) in the later years of the century attracted interested attention by his oratorio "St. Francis," performed at the Cincinnati Festival of 1894 and at the Cardiff Festival in 1895, and he has also written a mass (1892), *entr'actes* to Corneille's "Polyeucte," the cantatas "Kollebloemen" and "De drie Ridders," and a Te Deum.

In Germany the veteran Max Bruch brought out a third violin concerto in 1891, "Leonidas" in 1893, and "Moses" in 1895. Karl Goldmark (born 1830) produced a sonata for pianoforte and violoncello and a second suite for violin and pianoforte in 1893, and an overture, "Sappho," and a scherzo for orchestra in 1894, and a setting of Psalm cxiii in 1897. The popular composer Moritz Moszkovski brought out a second pianoforte concerto in 1898, and Engelbert Humperdinck, who had won such deserved favor in the department of opera, produced a Moorish rhapsody, which was performed at the Leeds Festival in 1898. In the latest years of the century Felix Weingartner (born 1863) came into considerable prominence both in Germany and in England, the works by which he gained much honorable reputation being the symphonic poems "King Lear" (1897) and the "Gefilde der Seligen" (1897), a symphony in G major (1899), and a symphony in E flat major and several string quartets and songs. The British-born composer known as Eugen d'Albert not only maintained his reputation as one of the finest living pianists, but gave to the world "Der Mensch und das Leben" in 1894, and a second pianoforte concerto in 1897, besides several operas which will be referred to later.

It is noticeable that the most conspicuous and interesting features of the music of the later years of the nineteenth century were in the range of music for the concert-room. In the operatic field the preëminent achievements of Richard Wagner left comparatively little room for anything of the nature of new departures, but the influence of his theories and examples has been universally perceptible in the comparative abandonment of set forms and the adoption of a style and method better adapted to the requirements of continuous dialogue and dramatic development. The most notable work in this sphere of art was Verdi's "Falstaff." In this work the veteran composer again manifested the vigor and distinguished style which had come with such a surprise upon the musical world with his "Otello." Here indeed was one of the most remarkable instances of a composer's arriving at his highest standard of fine artistic thought and diction at the age of eighty, maintaining all the freshness of humor and gaiety and warm feeling of his youth, and addressing himself, with full measure of success, rather to musicians of culture and taste than to the wider public he favored in earlier years.

Of almost equal importance and significance has been the phenomenal success of the opera "Hänsel und Gretel," by Engelbert Humperdinck (born 1854), which began its happy career in 1894. Something of the success may have been attributed to the folk-songs and tunes of that type which are embodied in the work, which illustrate the disposition before referred to, in connection with Czech and Russian music, to seek for the renewal of spontaneous vitality in the primitive foundations of music, though it is true that in Humperdinck's case the reversion is in a more natural and healthy phase. But the opera also won its way by the attractiveness of the subject and the singular aptness with which the composer adopted and maintained a style perfectly and consistently adapted to the innocent sweetness of a children's legend.

Apart from these two specially prominent works, operas were produced in all countries in great profusion in the last decade of the century. Of the younger Italian composers Giacomo Puccini (born 1858) deservedly attracted attention by his admirable opera "Manon Lescaut" in 1893. He enhanced the estimation in which he was held by "La vie de Bohème" in 1896, added another remarkable work in "La Tosca" in 1899, and began the new century with "Madame Butterfly." Ruggiero Leoncavallo (born 1858) brought out the highly dramatic "Pagliacci" in 1892, "I Medici" in 1893, "Tommaso Chatterton" in 1896, another "La Bohème" in 1897, and "Zaza" in 1900. Umberto Giordano (born 1869) produced "Mala Vita" in 1892, "Regina Diaz" in 1894, "André Chénier" in 1896, and "Fédora" in 1898. Pietro Mascagni (born 1863), who had made such a mark with his dramatic "Cavalleria Rusticana" in 1890, followed it up with "Amico Fritz" in 1891, with "William Ratcliffe" and "Silvano" in 1895, and with "Zanetto" (1896) and "Iris" (1898); and Alberto Franchetti (born 1860) produced "Cristoforo Colombo" in 1892, "Fior d'Alpe" in 1894, and "Il Signor de Pourceaugnac" in 1897.

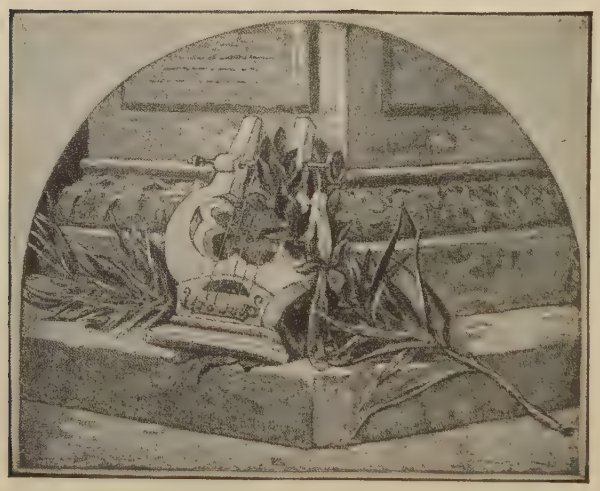
The profuse operatic facility of French composers was illustrated by J. E. F. Massenet's "Werther" in 1892, by his vivid "La Navarraise" in 1894, by "Thaïs" in 1894, by "Sapho" in 1897, and by "Cendrillon" in 1899; by Saint-Saëns's "Phryne" in 1893, "Antigone" in 1894, the ballet "Javotte" in 1896, and the music to "Déjanire" in 1898; by Alfred Bruneau's "Le Rêve" (1892), "L'attaque du moulin" (1893), and "Messidor" (1897); by Vincent d'Indy's "Fervaal" (1895); and by Debussy's "Pelléas et Mélisande" (1902).

In Germany also there was a profuse outpouring of operas during the short period under consideration. Richard Strauss gave the world further evidence of his copious facility in "Guntram," which came out at Weimar in 1894, "Feuersnot," at Dresden in 1901, "Salome," at Dresden in 1905, and "Elektra" (1908). Goldmark produced "Das Heimchen am Herd" in 1896, and "Die Kriegsgefangene" in 1899; Hugo Wolf, "Der Corregidor" in 1896; Hans Pfitzner, "Der arme Heinrich" in 1895; H. Zöllner made a mark with "Bei Sedan" and "Der Ueberfall" in 1895, and with "Das hölzerne Schwert" in 1897, and "Die versunkene Glocke" in 1899; and Felix Weingartner with "Genesius," which was produced in 1895; while Eugen d'Albert illustrated the spirit of the country of his

adoption in "Der Rubin" in 1893, in "Ghismonda" in 1895, "Gernot" in 1897, "Kain" in 1899, and "Tragabaldas" and "Tiefland" in 1907.

In England the long and successful story of the so-called Gilbert and Sullivan type of Savoy operas came to an end with "The Rose of Persia" (produced in 1899), for which Basil Hood supplied the libretto. The composer herein showed all his old vivacity, gaiety, and tunefulness. He died, widely lamented throughout the whole country, in the following year. "The Emerald Isle," part of which had been written before his death, was completed by Edward German and produced in 1900. Of other achievements in the line of opera in England the most notable was Charles Villiers Stanford's brilliant "Shamus O'Brien" (1896), an Irish opera full of native humor and sensibility and dexterous artistic work. Frederic H. Cowen also produced several serious operas of large dimensions toward the end of the century, as "Signa" in 1893 and "Harold" in 1895. Sir Alexander Mackenzie adventured into the province of humorous Savoy opera with "His Majesty" in 1897. Hamish MacCunn also produced the opera "Jeanie Deans" in 1894 and "Diarmid" in 1897. Granville Bantock illustrated the tendencies and abilities of the younger generation in "Rameses II," 1891, "Cædmar," 1892, "The Pearl of Iran," 1894, and works of a dramatic cast for the concert-room.

In the United States the only important operatic works that have come to light in recent years were Walter Damrosch's "Scarlet Letter," Arthur F. Nevin's "Poia," Converse's "Pipe of Desire" and "The Sacrifice," Chadwick's "Judith" and Paine's "Azara," the last two having been heard only on the concert stage.



# MUSIC IN AMERICA

# A HISTORY OF MUSIC

## MUSIC IN AMERICA*

### CHAPTER I

#### PURITAN AND CAVALIER

Psalms Sung on the "Mayflower," According to Edward Winslow—Pilgrims and Puritans Unite in Planning a Hymn-Book—Early Religious Music in New York and in Maryland—Beginnings of Secular Music in the South —The First American Concerts.

IT is customary in discussing the beginnings of music in America to dwell upon the low state of musical culture among the first white settlers. Thus Ritter: "From the crude form of a barbarously simple psalmody there rose a musical culture in the United States which now excites the admiration of the art-lover, and at the same time justifies the expectation and hope of realization, at some future epoch, of an American school of music." Let us cherish the belief that an American school of music, if not already existent, is at least in process of formation; but why reproach the Pilgrims, the Puritans, and the Cavaliers for their lack of knowledge of an art then in its infancy, of a science not then understood by its professors?

Polyphonic music had, indeed, reached its highest development by the beginning of the seventeenth century, but the great wealth and glory of polyphony had been promoted by, and was intimately interwoven with the Latin ritual. It was not until 1599 that Monteverde published his "Cruda Amarilli," with which began the revolt against the contrapuntists, and the development of modern music. When New England and Virginia were settled, Bach and Handel were yet unborn. Even Fux, whose "Gradus ad Parnassum" was the text-book of Papa Haydn, delayed his début on this world-stage until 1660. The colonists could only bring with them to the New World a part of the culture of the Old, and in hunting, in fighting, in building and sowing and reaping, they might and did easily forget the luxuries they had left in their struggle to secure the necessities of life. As to the degree of musical culture brought over by the Pilgrims, let us quote Edward Winslow, a passenger on the "Mayflower":

"We refreshed ourselves with the singing of psalms, making a joyful melody in our hearts as well as with the voice, there being many of our congregation very expert in music, and indeed it was the sweetest music that mine ears ever heard."

On their landing at Plymouth Rock, the Pilgrims sang psalms of thanksgiving. The version of the Psalter employed was that which had been prepared for them in Amsterdam by one of their pastors, Henry Ainsworth. Melodies were placed over the sacred words in lozenge or diamond shaped notes, without bars and without harmony. Five of the tunes, probably "Old Hundred," "Martyrs," "York," "Windsor" and "Hackney," were very generally known, and served for public worship in Plymouth for seventy years, and in Salem for forty years. Two psalms were commonly sung at each service, following the regular order laid down for the guidance of Separatist congregations in Holland. Under date of May 17, 1685, the church records of Plymouth show the first departure from the Ainsworth Psalter:

"The Elder stayed the church after public worship was ended, and moved to sing psalm 130th in another translation, because in Mr. Ainsworth's translation, which we sang, the tune was so difficult few could follow it—the church readily concented thereto."

Boston, of course, was settled not by Pilgrims but by Puritans. In the height of their power in England, the Puritans had dissolved church choirs, destroyed organs and other instruments, and even rebelled against the use of such simple arrangements of the Psalter as those devised by Thomas Ravenscroft. After persuasion by their clergy, based on scriptural texts, the great mass of Puritans consented that a plain melody might be used, and the psalms sung. In early Boston church services one psalm was usually sung to a simple melody, which was lined out or "deaconed." In due time, however, Puritan and Pilgrim were happily blended, the value of music in public worship was recognized, and a committee of the ministers discussed the possibility of issuing a hymn-book. For an account of this, the first musical work published in the colonies, and the subsequent development of Church music, the reader is referred to the chapter on "Early American Hymn-tune Composers."

* In the preceding section American music as found among aborigines received the incidental notice there called for. In this section, it is to be understood. "Music in America" refers particularly to musical development in the United States from the early settlements to the present time.

For the beginnings of Church music in New York, we need turn back no earlier than 1628, for it was in that year that Jonas Michaelius, a pastor of the Dutch Reformed faith, came over to build up the first religious congregation in New Amsterdam. We may assume that the future metropolis of the United States was then a simple Dutch village of less than a thousand souls, and that the annual compensation now gladly paid a single soloist in more than one Dutch Reformed church would have absorbed every bit of legal tender in the island of Manhattan. But the Dutch colonists should have been rich in music. The four great Netherland schools of composers, if not the actual inventors of polyphonic music, had been the world's teachers from the early part of the fifteenth century, when Guillaume Dufay took charge of the Papal Choir, until the death of Orlando di Lasso in 1594. Not only had the Netherland musicians attained distinction in Church music; they had developed secular music, part songs, madrigals, etc., and having exhausted the resources of counterpoint, were turning toward a less ornate style at a time when the learned theorists of other lands were still spending their skill in the construction of enigmatical canons. The Dutch had a vast collection of folk-song, and field singing was as much a part of their religious observance as field preaching. Unfortunately no records of the musical services instituted by Pastor Michaelius are extant, but among the solemn songs of worship there is certain to have been one familiar to the New England pioneers, for "Old Hundred," which was first printed in Beza's edition of the Genevan Psalter (1554), was sung throughout the Low Countries.

While the church established by Pastor Michaelius continued to grow in influence, New Amsterdam (1664) suddenly became New York. With the establishment of British rule came the Established Church, and in 1697 Trinity Parish, New York, received the land grant which proved the foundation of its enormous wealth.

In those days the vested choir, the school for choristers, the splendid organ—musical equipment in which Trinity Church now leads the Protestant Episcopal Church in America—were still undreamed of. The Church of England continued under Puritan influence to a great degree, even during the Stuart rule. The Psalter was more often "said" than "sung." The anthems were more often read than chanted. The liturgy was complete without the use of hymns, and hymns were unknown. Musical services were of an elaborate character on special occasions in cathedrals and in chapels royal, but never were heard in parish churches. What was true of England was true of New York, and this statement applies with equal force to Virginia, where the beginnings of Church music call for no special comment.

It was not until 1704 that the vestry of Trinity Church discussed the question of building an organ, and then it was a matter of so little importance that it was passed on to the next generation. In 1736 the first great maker of musical instruments who came to America settled in Philadelphia. Johann Klemm by name, he altered the spelling to John Clemm, and began to build both organs and pianos, having long before mastered the craft under the celebrated Gottfried Silbermann. Clemm was called to New York to build an organ for Trinity, which was completed in 1741 at a cost of 520 pounds sterling. This instrument had three manuals and twenty-six stops. With its inauguration began the primacy of Trinity Parish in the religious music of New York. Twenty-two years later, Clemm having passed away, this instrument was sold to make room for a larger organ imported from England. Congregational singing soon gave way to music by a choir of trained musicians, and the first American service in cathedral style (the entire liturgy either intoned or sung) was undoubtedly held in Trinity Church, since no other Anglican church of the early period possessed the necessary equipment.

There remains for our consideration under the head of Church music only the Province of Maryland. On March 25, 1634, mass was celebrated for the first time on Saint Clement's Island, in the Potomac, and two days later the sacrifice was offered up on the site of the town of Saint Mary's. The records are not available, but it is probable that the liturgy was "said," not "sung" on these occasions. As the music of the Roman Catholic Church is universal, it requires larger space for adequate treatment than this chapter affords, and the reader will find abundant material in another section of this series.

The colonists also brought with them the folk-music of the countries whence they came, and it is a truism in musical history that the people whose folk-music is richest are sure to excel in the art-forms as well. We are safe in assuming, therefore, that however long it may require for a perfect amalgamation of the races here, and the evolution of a genuine American type, the development of music, a composite of the best of every European people, will eventually be such as to command the respect of all the world. Meanwhile, in our search for the beginnings of secular music in America, as we leave the land of the Puritan, where only religious music was tolerated, we shall find among the Cavaliers, where music of any kind in the churches was unimportant, the love-songs, the drinking-songs, the aubades and serenades, and the dance music of England. We shall find that, as the gentry of the Old Dominion grew rich on the fertility of the soil, among the human merchandise they imported and paid for with tobacco money, were dancing-masters and musicians. Much as your true Cavalier loved the art of music, he professed a lordly contempt for its professors, and while the white musician did not belong to a plantation household as a chattel, he was not much higher in the social scale than the black who did. In justice to the Virginian, and the Carolinian, let it be here recorded that throughout Europe in that generation the dramatic artist was legally a vagabond, and that to be a player or a musician was to be outside the pale of Church as well as state. It was not until the Victorian era that musicians and players were knighted and made much of in England. We shall find that with the rise of a leisured class in the Southern colonies, however, it was thought fit that the young ladies of the house should be taught the spinet and harpsichord.

While the first classes for regular instruction in music were formed in New England in 1717, solely for the improvement of singing in the churches, and

in 1721 the Rev. Thomas Walter published a book meant to explain "The Grounds and Rules of Musick," and to serve as an "Introduction to the Art of Singing by Note: Fitted to the meanest Capacity," the first American teacher of secular music was John Salter, who in 1730 began his work in Charleston, S. C., in a boarding-school for young ladies conducted by his wife. As late as 1673 there was "no musician by trade" in any part of New England, according to official reports.

In 1757 Josiah Davenport had opened a singing-school in Philadelphia, at first devoted to psalm-singing, but later to music in general. In 1760 a singing-school was established by James Lyon in Philadelphia, and in 1764 the instruction of children in the art of music was undertaken by Francis Hopkinson and William Young, who received the thanks of the vestry of St. Peter's and Christ Church for their services.

In 1741 the Moravian Brethren settled at Bethlehem, Pa., bringing with them that love of the best music which was to flower more than a century later in the splendid Bach Festivals. These gentle sectaries sang at their work in the fields and at home, cultivating the folk-song along with the hymn, and early manifesting an interest in instrumental music of every kind.

In Maryland, Hugh Maguire, the first teacher of record, opened his school in connection with St. Anne's Church, Baltimore, where he likewise officiated as organist.

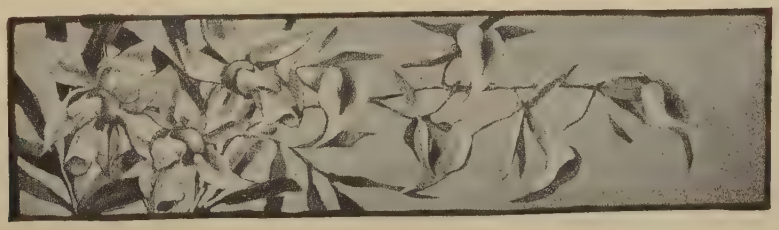
The first music-teacher in New York was William Tuckey, whose advertisements date from 1754, a year after his arrival in America. The Choir School of Trinity Church had its first master in Tuckey, who was composer, conductor, and organist, as well as pedagogue, and whose activities ceased only with his life, about the beginning of the War of Independence.

In the South the favorite instruments for the home were the spinet and harpsichord, to which the harp was soon joined. The organ was in general use in America by the middle of the eighteenth century, the first having been imported by Thomas Brattle, of Boston, who presented it to King's Chapel, in 1713. The prejudice against it was so great that it remained unpacked for nearly a year. Finally, it was placed in position, and a Mr. Price was engaged as organist, who gave way a year later to Edward Enstone, who was brought over from England for the post. Unable to make both ends meet, Mr. Enstone asked permission to open a school of music and dancing, which the selectmen promptly refused to grant. Enstone had the courage of conviction, however, for he not only set up his dancing-school, but therein sold instruction-books, music, and instruments of divers kinds, such as oboes, flutes, flageolets, violins, and basses, all of which were then in common use in the South. In 1781 the Stoughton Musical Society was organized, and it then became possible to give choral music to the accompaniment of the violin, flute, clarinet, and bass. The Dartmouth Handel Society and the Boston Handel and Haydn Society came later, and with their early performances of oratorios the stage of development is reached in New England from which our history is continued in a later chapter. Opera, as we shall see, was being made known by this time in New Orleans and New York.

The first actual concert of record in the colonies was given in Boston, December 30, 1731, "on sundry instruments at Mr. Pelham's Great Room, being near the house of the late Dr. Noyes, near the Sun Tavern." Beyond the fact that tickets were sold at five shillings, and that there was no admittance after six o'clock, when the music was to begin, we are wholly in ignorance of the details of this interesting affair.

In 1732 a "Consort of Musick" was given in the council-chamber, Charleston, S. C., for the benefit of John Salter, already mentioned as a pioneer teacher of that city. Several other musical entertainments took place in Charleston that same year. Two years later Charleston heard the first American song recital, although "none but English and Scotch songs were sung." January 31, 1736, was the date of the first concert in New York, which was a benefit for a Mr. Pachelbell. The harpsichord was presided over by Pachelbell himself, but there were "songs, violins, and German flutes by private Hands," according to the advertisement in the "Weekly Journal." This entertainment, for which the tickets were four shillings each, was held at the house of Robert Todd, vintner.

Such in brief were musical beginnings in a country whose expenditures in support of this art and its interpreters have continued to mount with every season, until it may be said without exaggeration that to the foreign musician, whether singer or performer, it is still an El Dorado.



# CHAPTER II

## OPERA IN AMERICA

"The Beggar's Opera" in Williamsburg—First Permanent Opera in New Orleans—Early American Works Sung in New York—The Garcia-Malibran Period—The Academy of Music and the Metropolitan and the Opera Craze of the Twentieth Century—American Composers too Much Ignored.

FOR the beginnings of opera in America we must turn rather to the Latin settlements of the South than to the United States. It was in Italy that this art-form had its birth, and the colonization of North America by the peoples of Northern Europe was well under way before opera was known in the mother countries, outside court circles. If, then, we must confess that Havana, Mexico city, and Buenos Aires supported permanent opera before the British colonies knew the meaning of the word, it may be pleaded in extenuation that the youngest of these cities was a flourishing and populous commercial center before Jamestown was founded, and that while the first permanent settlement in North America by the white race dates from 1607, it was not until thirty years later that the Teatro di San Cassiano, the world's first opera house, was thrown open to the general public in Venice.

Nor would it be reasonable to expect that the first performances of lyric drama would take place in Puritan New England, Calvinistic New York, Quaker Pennsylvania, or even in Catholic Maryland, all settled by hardy pioneers. The early history of opera in every part of the world is closely interwoven with that of pleasure-loving monarchs and of wealthy aristocracies. Opera for the people, and at prices within the reach of the people, is purely a nineteenth-century development. The first miniature court in the British colonies was set up by the government of Virginia, where the younger sons of the English gentry endeavored to while away their days in the fashion of the Stuart kings across the water, gaming, hunting, drinking, dueling, dancing, and love-making. Williamsburg was the scene of all the idle amusements which the Court of St. James's had borrowed from France, and we may be sure there were musicians, for without music dancing is impossible, and there were balls without number during the season. A playhouse was built as a matter of course, and whenever a troupe could be assembled, farces, comedies, and even tragedies added to the festivity of the little capital.

But while the Virginia gentry were imitating their kinsmen in the Old World, Purcell had produced the first English operas, and the merry war between Handel and Bononcini had been fought to a finish. Surfeited with Italian arias, the Englishmen at home turned gladly to "The Beggar's Opera," which was the first of the so-called ballad type. This popular satire on the politicians and court was first performed in London, January 29, 1728, ten years later in Williamsburg, and in due course of time progressed to New York.

Even in its lightest form—for "The Beggar's Opera" closely resembled what we are now pleased to call "musical comedy"—opera failed during more than a hundred years to secure a permanent footing in the territory comprised by the original thirteen States of the Union.

The next step forward was made by the creole aristocracy of New Orleans, where the first American opera house was opened in 1813 under the management of John Davis, and while not exclusively devoted to opera, proved so successful that in 1818 a second opera house was built, at a cost of $180,000. There the works of Rossini, Meyerbeer, Auber, and Mozart were, in many cases, performed on American soil for the first time. This building, known as the Orleans Opera House, was well patronized by the creoles and their Northern visitors until the outbreak of the Civil War. Before that disastrous period, however, the erection of the present opera house on Bourbon Street was begun, and in 1868 a new opera association was formed, which opened a highly successful season with "Dinorah," Adelina Patti in the leading rôle. Since then there have been many changes in the management, and there have been good seasons and bad seasons, and sometimes an interregnum, but New Orleans, which first gave the opera a permanent home in the United States, still maintains regular performances during the winter months.

Turning to the North, we find the first record of opera in New York in a performance of "The Beggar's Opera" in 1751. Other ballad operas were doubtless sung, many of which have vanished, even in name, but among the early favorites were "Love in a Village" (1768), "Inkle and Yarico," "The Duenna," and "The Tempest" (1791), to Purcell's music.

The first American opera was presented April 18, 1796, the story being that of William Tell. "The Archers, or the Mountaineers of Switzerland," as this work was called, was composed by Benjamin Carr, who had settled in America some years before, a brother of Sir John Carr. The libretto was furnished by William Dunlop, who was well known in that day as an author, actor, and manager.

The next American opera was produced in New York, December 19, 1798, as "Edwin and Angelina." Based on Goldsmith's poem, the text was provided by E. H. Smith, of Connecticut, and the music by M. Pellesier, a Frenchman who was among the earliest musicians of his race to make his home in America. It may be assumed that this venture was well received, for on January 11, 1798, the same author and composer produced "Sterne's Maria."

Other notable early productions were those of

Bishop's "Guy Mannering" (1816), adaptations of Rossini's "Barber of Seville" (1819), and of Mozart's "Figaro" (1824) and Davy's "Rob Roy" (1818). Other English operas, and versions in the vernacular of standard works in Continental tongues, were presented, and the people of New York enjoyed opportunities for hearing good singing afforded by the engagements of Incledon and Thomas Phillipps (1817) and other excellent English vocalists.

The most promising of all early ventures in New York was that made by Dominick Lynch, a French wine-merchant, in 1825. Among the foremost musicians of that period was Manuel del Popolo Vicente Garcia, who was composer, singer, manager, and teacher, and of European celebrity in each of these departments of art. Garcia was induced by Lynch to undertake a season of Italian opera, and he came in time to open at the old Park Theater, November 26 of the year mentioned. The first work produced was "The Barber of Seville," but in the course of the season no less than ten other Italian operas were sung. The company included, besides the impresario himself, his son Manuel, afterward famous as a teacher and the inventor of the laryngoscope; his daughter Marie Felicita, who contracted an unfortunate marriage with M. Malibran while in America, but none the less became the leading singer of her day; Crivelli, the tenor; Angrisani, De Rosich, Mme. Barbieri, and last, but not least, his own wife, Mme. Garcia. No greater assemblage of artists of the best rank could be found in any opera house; a fact which seems to have been appreciated by New Yorkers, for they proved liberal in their patronage. Possibly the Garcia family might have made their home in America, but for an unlucky mishap for which the local audiences could not be held responsible.

In 1827 Garcia took his family to Mexico, where he met with great success in the capital; but while on his return to the coast, he was attacked by brigands, and robbed of $30,000 in gold, the sum total of his profits. Disgusted with this experience, he returned to Europe, and the permanent establishment of opera in New York was delayed for another generation.

At the Park Theater was begun, July 13, 1827, the first regular season of French opera, with Rossini's "Cenerentola." German opera was introduced September 16, 1856, at Niblo's Garden, Meyerbeer's "Robert der Teufel" being the work sung. The conductor was Karl Bergmann, and the leader of the orchestra Theodore Thomas, who had then barely attained his majority.

Next in chronological order come the Seguins, who gave operatic performances in New York and elsewhere in 1838. The era of the impresario had now opened, and from time to time there were names to conjure with.

Lorenzo da Ponte, in early life the friend and librettist of Mozart, and poet laureate to the Austrian court, later a teacher of Italian at Columbia College; Max Maretzek, who began his managerial career in New York in the fall of 1848; Max and Moritz Strakosch, Carl Rosa, H. L. Bateman, Bernhard Ullmann, and J. H. Hackett; Jacob Grau (whose son Maurice was to achieve the first real financial success in opera), C. D. Hess, Anna Bishop, Ole Bull, and Sigismund Thalberg, all better known in other departments of music—these, and others, had the misfortune to undertake operatic management before conditions were such as fully to warrant the attempt.

One of the saddest of many fiascos was that of Ferdinand Palmo. An Italian, with characteristic love of art and some knowledge of music, he had accumulated a small fortune as keeper of a famous café. The first real opera house in what is now the metropolis of the New World was opened by Palmo February 3, 1844, with a performance of "I Puritani." Two years later the house was given over to dramatic entertainment, and Palmo, having bought his managerial experience dearly, was glad to cater to the inner man again.

The Academy of Music, New York, opened October 2, 1854, with Grisi and Mario, in "Norma," under the management of James Henry Mapleson, of her Majesty's Opera, London; and the Academy of Music, Philadelphia, opened February 26, 1857, with Mme. Gazzaniga, Sig. Brignoli, and Sig. Amadio, in "Il Trovatore." It should be recorded to the credit of American *entrepreneurs* that several important works were produced in New York before they had been sung in either London or Paris—Verdi's "Aïda," Wagner's "Lohengrin" and "Die Walküre" being the most notable instances.

Opera bouffe was introduced in New York, at the French Theater, September 24, 1867, by H. L. Bateman; Offenbach's "La Grande Duchesse" was the work, with Mlle. Lucille Postée in the title-rôle. It ran for 158 nights.

In 1866 the Academy of Music in New York was destroyed by fire, but the following year the present structure was erected, and Italian opera was continued under the management of Colonel Mapleson with a fair degree of financial and artistic success until 1883. In that year the Metropolitan Opera House opened with an opposition company, managed by Henry E. Abbey and Maurice Grau. The result was a divided support for both houses for the next two seasons, but in the end Colonel Mapleson was obliged to retire, leaving the Metropolitan alone in the field.

The Metropolitan Opera House was built by a coterie of wealthy men organized as the Metropolitan Opera House Realty Company, who retained for their own use the first tier of boxes, "the Diamond Horseshoe," leasing the actual management to the impresarii. The failure of the Abbey management, therefore, was but managerial. In 1884-85 the management was intrusted to Leopold Damrosch, who gave the preference to German opera, and by the very novelty of the works presented, attracted a larger following than any of his predecessors had done. German opera in general, and the music-dramas of Wagner in particular, were featured there during many years.

In 1891 the management passed to Messrs. Abbey, Schoeffel and Grau, but this firm was wrecked by the failure of other enterprises with which Mr. Abbey was associated. Maurice Grau then took over the management on his own account, and until 1903 was the sole impresario. Without being in any way a profound musician, Grau was an excellent business man, and he was the first American to produce grand opera for any considerable time at a financial profit.

Heinrich Conried, who had been until then manager of the German Theater in Irving Place, was next in the order of succession at the Metropolitan. With the exception of the first American performance of "Hansel und Gretel," Conried had never before been associated with any musical productions, nor had he ever received any musical training. The Irving Place Theater was known, however, as the home of the best stock company in New York, and it was hoped that he would bring something of the fine ensemble attained in Irving Place to the Metropolitan.

The one conspicuous event of his administration proved to be the "Parsifal" production, which took place on Christmas eve, 1903, the occasion being his annual benefit. Wagner had sought in his will to restrict the performance of "Parsifal" to the Festspielhaus in Bayreuth until 1919. When it was known that Conried intended to produce it in America, bitter protests were entered by the Wagner family. Moreover, the work was denounced from many pulpits as sacrilegious in its treatment of the eucharistic celebration. The effect of all this advertisement was to crowd the opera house. The 3700 seats were sold at double the usual price, orchestra chairs being sold at $10 each, and fetching a premium of $75 on the night of the performance. A less successful but equally well advertised production was that of "Salome" four years later, and likewise at his annual benefit. The house was again sold out, but the owners of the house refused, on moral grounds, to permit a second performance, and cost of scenes, costumes, etc., fell on the managerial company, of which Conried was chief stockholder.

Meantime active opposition to the Metropolitan had been begun by Oscar Hammerstein, a well-known theatrical manager. The Manhattan Opera House, built by Hammerstein, opened November 3, 1906, with an excellent company of artists, the principal conductor being Cleofonte Campanini. Conried professed not to take Hammerstein's venture seriously, but ill health complicated his business troubles, and in 1908 he retired in favor of Giulio Gatti-Casazza, then impresario at La Scala, Milan, with whom was associated Andreas Dippel, one of the leading tenors of Conried's company.

Under the new management Arturo Toscanini and Gustav Mahler were made chief conductors, and more attention was paid to ensemble. Hammerstein's enterprise continued to flourish, however, and in the summer of 1909 he gave a series of "educational" performances at the Manhattan Opera House, and opened his regular season several weeks earlier than usual.

In addition to the regular performances at the rival opera houses in New York city, the New Theater, which opened in November, 1909, provided a series of performances of opera comique; artists, orchestra, and scenery being drawn from the Metropolitan.

Regular performances were also given by the Metropolitan forces in the Brooklyn Academy of Music, one of the most beautiful and commodious of modern theaters.

The influence of New York city has naturally been paramount in the recent development of opera in America. For many years it was the custom of the Metropolitan companies to begin a tour extending through all the larger cities of the United States on the conclusion of the regular season in New York. The love of opera thus spread broadcast bore fruit abundantly. Subscription performances became a feature of the social life in Philadelphia, Baltimore, and Washington, giving longer and highly profitable employment to the Metropolitan companies, and in 1908 Oscar Hammerstein erected and opened an opera house in Philadelphia.

In 1909 a handsome new opera house was opened in Boston (under the management of Henry Russell), with every prospect for a successful record. An independent company was engaged for this opera house, which had the advantage likewise of a working agreement with the Metropolitan.

Ground was broken in the same year for a new opera house in Chicago, where the performances of visiting companies had heretofore taken place at the Auditorium.

In April, 1910, the announcement came as a public surprise that Oscar Hammerstein had permanently retired from the opera field, having sold out his interests to representatives of the Metropolitan Opera Company.

Having thus traced the growth of opera in the United States in its most important aspects from early days of the Old Dominion to the year 1910, when the country had gone "opera-mad," let us complete the survey by reverting briefly to the ephemeral organizations, many of them possessing genuine merit, which prepared the way for the larger expenditures, the "all-star casts," and the elaborate productions of the recent period.

Of genuine educational value were the tours of the New Orleans opera company, although too often they ended in financial collapse, doubtless because many of the leading singers declined to participate, and returned to Europe on the conclusion of the regular season in that city. Mexican companies likewise came north in search of what was too often the elusive dollar. But in April, 1847, the Havana company, then at the height of its fame, disembarked at New York, and after two performances in that city, traveled to Boston, and opened at the Howard Athenæum, April 23, with "Ernani." Thus, for the first time, the New England metropolis enjoyed a season of Italian opera, and the people were so well pleased that they have been calling for "more" ever since.

In 1869-70 a series of performances of the Slavonic operas was given by a company of Russian singers, an experiment which might easily be repeated with every prospect for success.

Then came a series of tours of popular American singers at the heads of their own companies. Among the most successful of the companies distinguished by the name of the "leading lady" were those of Emma Abbott, Minnie Hauk, and Emma Juch, varying in artistic quality, but all combining to spread into the most remote cities a wider knowledge and a deeper love of music.

The Gilbert and Sullivan period had a marked influence in America. "Pinafore" was produced in London in 1878, and a "No. 2" company was soon required in the British capital; but in America the demand for this combination of good melody and rollicking humor was even greater. Within a year this work

was simultaneously sung in four New York theaters, and in other American cities by "road companies." The Boston Ideals, the Bostonians, and the Castle Square company were the product of this period through successive evolutions, and from the Castle Square company Henry W. Savage built up the American Grand Opera company which bore his name, and which gave the first English performances in this country of "Otello," "Parsifal," and "Die Walküre."

Americans, however, like Englishmen, prefer to hear opera sung in any other tongue than their own. In a performance given by a company that Gustav Hinrich had assembled in Philadelphia, no less than three foreign languages were used by the principal singers, and it was often a common thing under the old régime at the Metropolitan for the chorus to sing in French, Italian, and German. Thus Savage, lacking support for his excellent company, was compelled to disband. He consoled himself with "The Merry Widow," and in due course of time half a dozen of the singers he had employed found engagements in Europe at the Berlin Royal Opera, the Vienna Royal Opera, etc.

Mention has already been made of three operas composed in this country, and performed prior to 1800. Let us now complete the list. Here are three more: George Bristow's "Rip van Winkle," Niblo's Garden, New York, September 27, 1855; W. H. Fry's "Leonora," New York Academy, March 29, 1858; and "Notre Dame de Paris," by the same composer, Philadelphia Academy, April, 1864. Then the record shows a hiatus until 1896, when Walter Damrosch produced his "Scarlet Letter," for which he was unable to secure an adequate hearing.

Arthur Finley Nevin holds the distinction of having composed "Poia," the first opera by an American to be accepted by a great opera house abroad. It was successfully produced at the Royal Opera House, Berlin, in April, 1910. Frederick S. Converse composed "The Pipe of Desire," produced at the Metropolitan Opera House in 1910, and "The Sacrifice," produced in Boston in 1911. Victor Herbert won some success with "Natoma," produced in New York in 1911. Horatio Parker won a prize of $10,000 offered by the Metropolitan Opera Company, in 1911, with his opera of "Mona." Nothing comparable to the great European successes has yet been achieved by any American opera.

It would be possible to add the names of a score or more of serious works by American composers, but alas! they have been denied serious consideration.

Let us turn to a more cheerful theme—comic opera—where the American musician has really had a chance.

"The Doctor of Alcantara," an operetta by Julius Eichberg, a native of Düsseldorf, but for twenty years a resident of Boston, may be cited as the most successful early work of any pretensions with an exclusively American reputation. Produced at the Boston Museum, April 7, 1862, it has been sung over a large part of the Union. Eichberg wrote three other operettas which were favorably received—"The Rose of Tyrol," "A Night in Rome," and "The Two Cadis."

The popular works of such men as Herbert, De Koven, and Sousa in the realm of comic opera have had no end of imitators, and if "musical comedy" be classed as music at all, the field becomes so immeasurably broadened that we can easily lose ourselves—and we conveniently do so.

# CHAPTER III

## EARLY AMERICAN HYMN-TUNE COMPOSERS

The Bay Psalm-Book Supersedes Ainsworth's Version—William Billings and His Influence in New England—Notes of Early Composers and Their Works.

THE first development of genuine American music was melodic. The hymn-tunes were unmistakable folk-music, and the persistence with which "Mear," "Coronation," and "Bartimeus" have retained their hold on American singers attests their worth. The original plan of singing these old tunes bespeaks the epoch in which the Pilgrims separated from European art-culture. The tenor, in the colonies, continued to hold the air, like the old plain song; above this the alto soared in the contrasting part, scarcely less important, that was known as counter.

In 1640 the press of Cambridge issued the "Bay Psalm-Book," compiled by Eliot, Welde, and Mather of Dorchester. It was the second book printed in the colonies, and ran through seventy editions. This contained no music. Various other compilations from English sources followed. There were collections printed in America at the end of the seventeenth century (1698); also in 1712, and perhaps earlier; also Walter's collection, in 1721, which went through several editions as late as 1764. James Lyon, A.B., published "Urania," a large collection, in Philadelphia in 1761 (copies of all of which may be seen in the Lenox Library in New York).

Toward the end of the eighteenth century arose a

group of men—singing-teachers and composers of popular hymn-melodies, usually itinerant, but almost always artisans—who laid the foundation of American music. "Mear" is one of the first tunes known to be American. It appears in a book printed by John Barnard in 1727. The book was republished in London in 1748, and the tunes in it were named after towns near Plymouth. "Mear" was also published in a collection of forty-nine tunes to accompany John Barnard's psalms, Boston, 1752. "Engraved, printed, and sold by James A. Turner, near the Town House, Boston, 1752." Barnard was born in Boston, November 6, 1681, and published "A New Version of the Psalms of David" on his seventy-first birthday. He died January 24, 1770, in Boston.

Sacred music early became a popular amusement. The singing-school was the social gathering for the young folk, and the invention of the American reed-organ may be traced to the universal taste for hymn-singing in parts. Prominent among the singing-teachers and composers was Andrew Law, A.B. (Brown University, 1775), who was born in Cheshire, Conn., in March, 1748, and died about 1821. He received the degree of A.M. from Yale College in 1786. His first publication was "Watts's Psalms and Hymns," twenty-fifth edition, containing a select number of plain tunes by Andrew Law, 1770; the same, twenty-seventh edition, by Andrew Law, 1772. Then followed "Massachusetts Harmony, by A Lover of Harmony," 1778. This was a compilation of English psalms, but contained a few American tunes. Next appeared, under his own name, "Select Harmony," 1779; "Musical Primer," 1780; "The Art of Singing," in three parts: in Part I, "Musical Primer," second edition, 1794; Part II, "Christian Harmony," in two volumes, 1794; Part III, "Musical Magazine," published in Cheshire, Conn., in 1792. Side by side with the above were issued "The Rudiments of Music," Cheshire, 1783; another book under the same title, Cheshire, 1792; "Original Collection," Baltimore, 1786; "Harmonic Companion," edition as late as 1819; Part III of "Art of Singing," Philadelphia, 1810. The first edition of the latter was printed in round notes, beautifully engraved; but most of Law's books were printed in his system of patent notes.

William Billings, born in Boston on October 7, 1746, came before the public contemporaneously with Andrew Law. He was deformed, was a tanner by trade, and used to mark down the music he composed on the backs of the hides on which he was at work. He taught music, and also published six music-books and several anthems, namely: "The New England Psalm-Singer," 1770; "The Singing-Master's Assistant," 1778; "Music in Miniature" (with figured bass), 1779; "Psalm-Singers' Amusement," 1781; "Suffolk Harmony," 1786; "Continental Harmony," 1794; the anthem "The Lord is Risen Indeed," 1785; and the "Anthem on the Death of Washington," 1800. He died September 26 of the latter year.

The value of our American hymn-tune composers has never been justly estimated. For future historians we subjoin a brief account of their names and works:

Lewis Edson, son of Obed, was born in Bridgewater, Mass., January 22, 1748. He was a blacksmith by trade, but also possessed a farm. He married in 1770, sold his farm, and then roamed about, probably teaching singing, for six years. He was in New York city in 1802, and in all likelihood moved to Woodstock, N. Y., about 1803 or 1804, where he died in 1820. His famous tunes, "Lenox," "Bridgewater," "Greenfield," etc., were first published in "The Chorister's Companion," by Simeon Jocelyn, in 1782, and there marked with a star as being original and first published.

Daniel Read was a descendant of John Read, who came to Rehoboth (subsequently Attleborough), Mass., in 1630. Daniel Read, son of Daniel and Mary, was born in Rehoboth, November 2, 1757. He was a comb-maker. Among his children was a certain George F. Handel Read, who was living in New Haven, Conn., as late as 1861. Read moved to New Stratford, Conn., and died in New Haven, December 4, 1836. He published "The American Singing-Book," 1785; "The American Musical Magazine," 1786; "The Child's Instructor in Vocal Music," about 1790; "The Columbian Harmonist," three numbers, 1793-95; "The New Haven Collection," 1818, this last in modern style. Read composed "Lisbon" and "Windham." Read's brother Joel also made a music-book, "The New England Selection," 1809.

Timothy Swan, who wrote "China," "Ocean," etc., was born in Worcester, Mass., July 23, 1758. He removed first to Groton, then to Northfield, Mass.; married Mary Gay; published "Federal Harmony," 1788; "New England Harmony," Northampton, 1801; "Songster's Assistant," 1803. He died in Suffield, Conn., where he had spent his life, July 23, 1842.

Oliver Holden, author of "Coronation" (1792), was born in Shirley, Mass., September 18, 1765. He compiled eight collections of music in the old style, the first being "American Harmony," published on September 27, 1792. This collection contains "Coronation." He died in Charlestown, Mass., September 4, 1844.

Jacob Kimball, Jr., was born in February, 1761; graduated at Harvard in 1780; studied law with Judge Wetmore, of Salem, Mass.; was admitted to the bar in Strafford, N. H., in 1795. He taught music in many New England towns, and wrote a little poetry—for instance, Psalm LXV, in Jeremy Belknap's collection, 1795. He published "Rural Harmony," 1793; "Village Harmony," 1798, edited by himself, Oliver Holden, and others; "Essex Harmony," original, in 1800. He died in Topsfield, Mass., July 24, 1826.

Stephen Jenks, composer of "Evening Shade," was born in Gloucester, Providence county, R. I., March 17, 1772; moved to Ellington, Conn., in 1775. He married Hannah Dauchy, of Ridgefield, Conn. From 1800 to 1810 he spent most of his time in teaching and composing. He taught in Connecticut and New Hampshire. He lived with his second wife (Abigail Ross) in Providence, R. I., whence he removed to Thompson, Ohio, on September 27, 1827; there he purchased a farm, taught music, and manufactured drums and tambourines. He published eight collections of psalmody. His daughter records of him that he was a true lover of music, and was never known to sing a vain or trifling tune. His most famous tune is "Dover," now called "Bartimeus," composed in 1800. "Liberty" (1793) and "Harp" (1800) are also his.

Bartholomew Brown was born in Sterling, Mass., in 1772; died in 1854. He was in business with Nahum Mitchell in Bridgewater, Mass. He obtained his A.B. from Harvard in 1799. Assisted by Judge Mitchell, he made and published, in 1802, "The Bridgewater Collection of Sacred Music," which ran through twenty-six editions. His tune "Mount Sion" first appeared in the Worcester Collection, 1792.

John Cole was born in Tewkesbury, England, about 1774. He came to the United States in 1785, and lived in Baltimore, Md. He published music as early as 1797; November 24, 1798, was elected leader of the band which in the War of 1812 was known as "The band of the Independent Blues," and was at the battle of North Point, and other fights. He compiled several volumes of sacred music, much of which he composed, namely: "Beauties of Psalmody," 1802-05; "Ecclesiastical Harmony," 1805; "Rudiments of Music," 1810; "Episcopalian Harmony," 1811; "The Minstrel," 1812; "Devotional Harmony," 1814; "The Seraph," Part I, 1822, Part II, 1827; "Go it, Jerry!" (a volume of songs), 1827; "Union Harmony," 1829; and "Baltimore Collection" (J. Cole and R. Shaw), 1832. He died in Baltimore, Md., August 17, 1855. He wrote "Geneva" in the year 1800.

Jeremiah Ingalls, composer of "Northfield," was born in Andover, Mass., March 1, 1764. He moved to Newbury, Vt., in 1795, and compiled "Christian Harmony," which was published in Exeter, N. H., in 1805, the preface to which was dated Newbury, Vt., 1804. He died in Hancock, Vt., April 6, 1828, aged sixty-four years.

Thomas Hastings, Mus. Doc., University of the City of New York, May, 1858, composer of "Ortonville," "Rock of Ages," and "Zion." He was born in Washington, Conn., October 15, 1784. He was teacher of music in Utica, Albany, New York city, etc., and composer and compiler of fifty-eight collections of music. Some of these fifty-eight collections were edited with Mason, Bradbury, and others. He died in New York, May 15, 1872.

Lowell Mason, Mus. Doc., born in Medfield, Mass., January 8, 1792. He was in Savannah, Ga., from 1811 to 1827; in Boston, 1827 to 1853; in Orange, N. J., 1853 to 1872. He was teacher and composer, and compiler of seventy-five collections of music; Mus. Doc., University of the City of New York, June 27, 1855. To Mason's love of music Christian worship owes the many excellent arrangements of German and Italian melodies that since his day have been the foundation of the musical culture of rural American life. His own tunes, "Sabbath," "Hebron," "Zerah," "Harwell," "Cowper," "Bethany," "Laban," "Olivet," "Naomi," "Boylston," "Missionary Hymn," "Ward," and "Meribah," are known and loved everywhere in America. These are melodies whose simplicity, sincerity, and appropriateness to their use will preserve them from oblivion for many a generation yet to come. Some of his collections were edited in connection with G. J. Webb, Hastings, Bradbury, Root, and others. He died August 11, 1872.

Nathaniel (Duren) Gould, born in Chelmsford, Mass., 1781. He changed his name from Duren to Gould in 1806. He was a teacher of music in New England; author of "Church Music in America," in 1853, and four collections of psalmody, 1823 to 1853. He died in 1864.

George Kingsley, composer of "Ware," "Heber," "I would not live alway," etc., born in Northampton, Mass., July 7, 1811. He compiled eight books between 1833 and 1861. He was organist, music-teacher, professor in Girard College, etc. He was a good musician. He died in Northampton, Mass., March 4, 1884.

George J. Webb, author of "Webb," sung to S. F. Smith's hymn, "The morning light is breaking" (written on the ocean in 1830 to secular words, "'Tis dawn, the lark is singing"), was born in Wiltshire, England, June 24, 1803. He was professor in the Handel and Haydn Society, also conductor and teacher of the voice in Boston and New York, dealer in pianofortes, and compiler of twenty-four collections of music, etc., alone, and in connection with Lowell Mason, William Mason, and C. G. Allen. He removed to Orange, N. J., in 1870, where he died, October 7, 1887.

William Batchelder Bradbury, who wrote "Sweet hour of prayer," "He leadeth me," "Zephyr," "Woodworth" (set to hymn "Just as I am, without one plea"), "Rest," "Fulton," etc., was born in York, Me., October 6, 1816. He was a teacher of music, composer, conductor of musical conventions, etc., and compiler of fifty-nine collections of music, alone and in connection with C. W. Sanders, Thomas Hastings, George F. Root, Sylvester Main, and other capable musicians, from 1841 to 1868. He was also a maker of pianofortes. He died in Montclair, N. J., January 7, 1868.

Isaac Baker Woodbury, composer of "Siloam," sung to George Herbert's "Sweet day, so cool, so calm, so bright," born in Beverly, Mass., October 23, 1819. He was a teacher of singing and leader of conventions, composer of music, and compiler, in whole or in part, of thirty-two collections of music. He was editor of the New York "Musical Pioneer" from 1855 to 1858. He died in Columbia, S. C., October 26, 1858.

George Hood, born in Topsfield, Mass., February 10, 1807. He was a teacher of music most of his life in Massachusetts and in the South. He was six years in Philadelphia, Pa., studied theology, and entered the university in 1846. He was the author of two collections of music, and of the history of music in New England, 1846. He died on September 24, 1882, in Minneapolis, Minn.

Luther Orlando Emerson, born in Parsonfield, Me., August 3, 1820. He was composer of psalmody, and compiler of thirty-eight collections for church, Sunday-school, etc., alone and with others, from 1853 to 1881, and several afterward, probably fifty or sixty in all.

Then might be named Sylvanus Billings Pond, born in 1792, died in 1871, composer of "Franklin Square" (named after the old home in which President Washington once lived); Heinrich Christopher Zeuner, composer of the "Missionary Chant," born in 1795, died in 1857; Simeon Butler Marsh, composer of "Martyn," born June 1, 1798, died July 14, 1875; Henry Kemble Oliver, born in Beverly, Mass., November 24, 1800, died August 10, 1885, composer of "Federal Street," "Merton," "Harmony Grove," etc.; Uri Corelli Hill, born in 1808, died in 1876; Josiah Osgood, born in 1809; Leonard Marshall, born in 1809; Benjamin Franklin Baker, born in 1811, died in 1889; Virgil

tury. Before that time only metrical versions of the Psalms were in use. But as time went on, the Psalms fell more and more into the background and hymns became prominent. The hymns thus far used in America have been chiefly drawn from English sources; but the store of American hymns is by no means small, and is constantly increasing.

In the space at our disposal we can only mention a limited number of our hymn-writers and one, or a few, of the best-known hymns of each. Many other writers in recent years have produced hymns worthy of equal notice, not a few of them perhaps destined to find, if they have not already obtained, honorable inclusion among the productions of great hymn-writers in the past.

Samuel Davies (1723-61), author of "Great God of wonders! all thy ways," was president of Princeton College, in succession to Jonathan Edwards.

Timothy Dwight (1752-1817), president of Yale College, one of the greatest American theologians of his generation, in early youth published a poem on "The Conquest of Canaan," which was favorably reviewed by William Cowper. Dwight's hymn "I love thy kingdom, Lord," is a valuable addition to the class of hymns on public worship. It is marked by simplicity and deep feeling.

Thomas Hastings (1784-1872) was a musical enthusiast, and did much for the improvement of American psalmody in the first half of the nineteenth century. He was long regarded as the prince of choirmasters, and had constant invitations to assist in the training of choirs. He wrote some six hundred hymns, many of which are popular in America. One is in common use also in Great Britain—the tender, appealing "Return, O wanderer, to thy home."

John Pierpont (1785-1866) was for many years minister of the Hollis Street Church in Boston. His hymns combine terseness and tenderness in an unusual degree, as may be seen in the one by which he is perhaps best known, beginning,

> O thou, to whom in ancient time
> The lyre of Hebrew bards was strung.

His morning and evening hymns for a child are marked by the characters referred to, and are very beautiful.

Henry Ustik Onderdonk (1789-1858), second Protestant Episcopal Bishop of Pennsylvania, is best known by the hymn of invitation which begins, "The Spirit in our hearts."

Henry Ware, junior (1794-1843), was pastor of the Second Church in Boston, where he had for a time as colleague Ralph Waldo Emerson. Ware afterward became professor of pulpit eloquence and pastoral care in the Harvard Divinity School, a post he held from 1829 to 1842. He was a hymnist of a very high order. Some of his hymns are full of lyric fire. Perhaps the finest is the well-known one that begins with these lines:

> Lift your glad voices in triumph on high,
> For Jesus has risen, and man cannot die.

William Cullen Bryant (1794-1878), in some respects certainly one of the greatest poets of America, contributed hymns of much delicacy and beauty. Of that which is perhaps most widely known, written for the dedication of a church in New York, we give the first stanza:

> Thou, whose unmeasured temple stands
> Built over earth and sea,
> Accept the walls that human hands
> Have raised, O God, to thee.

A beautiful hymn of intercession for children, "Standing forth on life's rough way," has been frequently ascribed to W. C. Bryant, but is by the Rev. William Bryant, born in 1850 at Folkestone, England, who became editor of the "Michigan Presbyterian." It was written at Elizabeth, N. J., and appeared in the New York "Witness," June, 1875.

William Augustus Muhlenberg (1796-1877), the great-grandson of Heinrich Melchior Muhlenberg (1711-87), founder of the Lutheran Church in America, wrote a baptismal hymn, "Saviour, who thy flock art feeding," which has deservedly become popular.

George Washington Doane (1799-1859), Protestant Episcopal Bishop of New Jersey, was the author of the well-known hymn "Thou art the way: to thee alone," and of the missionary hymn "Fling out the banner! let it float."

William Henry Furness (1802-96) was for half a century minister of the First Unitarian Church of Philadelphia. He was a distinguished writer on many subjects, and an eloquent advocate of freedom and peace. To a volume of prayers, called "Domestic Worship," he appended six hymns, one of which for evening is among the most suggestive that we possess. It embodies the exquisite idea of Joseph Blanco White's sonnet—one of the sublimest in any language—beginning, "Mysterious Night! when our first parent knew." We give two stanzas of this hymn:

> Slowly, by thy hand unfurled,
> Down around the weary world
> Falls the darkness; O how still
> Is the working of thy will!
>
> Mighty Maker, here am I,
> Work in me as silently;
> Veil the day's distracting sights;
> Show me heaven's eternal lights.

Ralph Waldo Emerson (1803-82), who fills so large a place in American literature, and has exercised so deep an influence on religious thought both in this country and in Europe, is represented in many collections by the hymn, very distinctive and beautiful, beginning with these lines:

> We love the venerable house
> Our fathers built to God:
> In heaven are kept their grateful vows,
> Their dust endears the sod.
>
> Here holy thoughts a light have shed
> From many a radiant face,
> And prayers of tender hope have spread
> A perfume through the place.

"All before us lies the way" has often been ascribed to Emerson, but it is by Eliza Thayer Clapp, and first appeared in "The Dial," edited by Margaret Fuller, and to which Emerson contributed.

James Waddell Alexander (1804-59) is remembered as the translator of the best version of Paul Gerhardt's noble hymn, "O Haupt voll Blut und Wunden," which

begins, "O Sacred Head, now wounded," and of a version of the "Stabat Mater," by Jacopone da Todi.

Frederic Henry Hedge (1805-90), a Unitarian minister, was one of the most accomplished scholars of America. For a time he was professor of German at Harvard. In conjunction with Bishop Huntington he edited "Hymns for the Church," where most of his own hymns are to be found. Perhaps the most striking of his original hymns is the one beginning, "It is finished! Man of Sorrows!" which has found its way into many hymnals.

His work as a translator is very fine. His rendering of Luther's famous "Ein' feste Burg ist unser Gott," is of high merit. The same may be said of his translation of the "Veni Sancte Spiritus."

Henry Wadsworth Longfellow (1807-82), the most popular poet of America, has written much sacred poetry of a very tender kind; but although some editors have included his "Psalm of Life" and his "Hymn for his Brother's Ordination" in their hymnals, others question whether these can rightly be accounted hymns, and whether he should be included among the hymnists.

Sarah Elizabeth Miles (born 1807) wrote in her early days three hymns, one of which, beginning,

Thou who didst stoop below
To drain the cup of woe,

is of great merit, and is known all over the English-speaking world. It first appeared in 1827 in the "Christian Examiner."

John Greenleaf Whittier (1807-92) belonged to the Society of Friends. His writings, often pathetically beautiful, have exerted a powerful influence on religious thought and feeling. It is strange to find among the Quakers, whose assemblies are never enlivened or inspired by song, one contributing so many verses to the worship-song of the Church at large. Few of these were written for use in public worship, but many of his verses are so beautiful, so pathetic, so charged with the tenderest Christian feeling, that they have again and again been arranged and inserted in recent hymnals. His greatest hymn is one extending to thirty-nine stanzas, called "Our Master," from which many contributions have been taken. At first only a very few stanzas were taken, but these have gradually been increased until now nearly the whole hymn has found its way into public worship. We give one stanza as a specimen:

Our Friend, our Brother, and our Lord,
What may thy service be?
Nor name, nor form, nor ritual word,
But simply following thee.

Other examples of adaptations from Whittier may be found in the following: "To weary hearts, to mourning homes," from "The Angel of Patience," a free paraphrase from the German; "Another hand is beckoning us," from "Gone"; "All as God wills! who wisely heeds," from "My Psalm"; "With silence only as their benediction," from "To my Friend on the Death of his Sister"; "Shall we grow weary in our watch," from "The Cypress-Tree of Ceylon," beneath which venerable Yogis or saints sit, silent and motionless, patiently awaiting the falling of a leaf.

It would be difficult to find many hymns superior to those of Whittier beginning: "Dear Lord and Father of mankind"; "Thine are all the gifts, O God!"; "O Painter of the fruits and flowers"; "All things are thine: no gifts have we."

Where can a hymn for the aged be found more real, tender, and humble in tone than the following? It is included in one of Whittier's last volumes, "The Bay of Seven Islands" (1883). We give the first two stanzas:

When on my day of life the night is falling,
And, in the winds from unsunned spaces blown,
I hear far voices out of darkness calling
My feet to paths unknown,

Thou who hast made my home of life so pleasant,
Leave not its tenant when its walls decay;
O Love Divine, O Helper ever present,
Be thou my strength and stay!

Ray Palmer (1808-87), a distinguished minister of the Congregational Church, is known everywhere as the author of "My faith looks up to thee." This hymn was written in 1830, before he had entered the ministry, and is said to have been suggested by some German verses describing a suppliant before the cross. The author tells us he wrote the stanzas with little effort, but with "very tender emotion, and ended the last line with tears." Some time afterward Lowell Mason asked him for a contribution to a new hymn-book, whereupon Palmer produced this hymn. Mason was so much struck with it that he at once set it to music to the tune "Olivet," and when next he met the author he said to him: "Mr. Palmer, you may live many years and do many good things, but I think you will be best known to posterity as the author of 'My faith looks up to thee.'" Ray Palmer, however, made other valuable contributions to hymnody, such as his rendering of St. Bernard's great hymn "Jesu dulcis memoria" (Jesus, thou joy of loving hearts)—more popular even than Neale's or Caswall's versions—and the beautiful original hymn, "Jesus, these eyes have never seen," a verse of which was the last heard from his lips:

When death these mortal eyes shall seal,
And still this throbbing heart,
The rending veil shall thee reveal
All glorious as thou art.

Samuel Francis Smith (1808-95) wrote "My country, 'tis of thee," "The morning light is breaking," and other hymns.

Stephen Greenleaf Bulfinch (1809-70), who ministered to various churches, was a man of beautiful spirit, a good classical scholar, and possessed considerable poetic power. Many of his hymns appeared in "Lays of the Gospel." Three of these are becoming increasingly popular. One of the most poetic of our hymns is from his pen. It begins:

Hail to the Sabbath-day,
The day divinely given,
When men to God their homage pay,
And earth draws near to heaven.

Another, of which we give the first stanza, moves along a line very rare in hymns:

Hath not thy heart within thee burned
At evening's calm and holy hour,
As if its inmost depths discerned
The presence of a loftier Power?

Oliver Wendell Holmes (1809-94), whose "Autocrat of the Breakfast Table," and the "Poet" and the "Professor" in the same series, are known and prized by all lovers of suggestive thought and beautiful English, fills a small place among American hymnists, but fills it as no one else could do. Every reader of "The Professor at the Breakfast Table" will have been struck with the Sunday hymn with which one of its chapters closes. It begins with this devout and glowing strain:

Lord of all being! throned afar,
Thy glory flames from sun and star,
Center and sun of every sphere,
Yet to each loving heart how near!

Equally beautiful, and even more tender, is the hymn of trust beginning,

O Love Divine, that stooped to share
Our sharpest pang, our bitterest tear,
On thee we cast each earth-born care:
We smile at pain while thou art near!

Edmund Hamilton Sears (1810-76), a theologian of profound thought, and a fervent preacher, has given us two Christmas hymns. The first of these, "Calm on the listening ear of night," is described by Oliver Wendell Holmes as "one of the finest and most beautiful hymns ever written." The second, "It came upon the midnight clear," is by many considered the finer of the two. Both are happily too well known to need quotation here.

Chandler Robbins (1810-82), the successor of Ralph Waldo Emerson in the charge of the Second Church in Boston, did much good work in improving American hymnody. If for no other writing, he deserves remembrance as the author of the hymn "Lo! the day of rest declineth," for the close of worship.

James Freeman Clarke (1810-88), a popular religious writer, was for many years minister of the Church of the Disciples in Boston. He wrote several good hymns, among which we may mention: "Dear Friend, whose presence in the house"; "Father, to us thy children, humbly kneeling"; and "Infinite Spirit, who art round us ever."

William Henry Burleigh (1812-71), on his mother's side a descendant of Governor William Bradford of the "Mayflower," was an earnest advocate of temperance and freedom. He wrote many hymns, through which runs a mingled strain of tenderness and confidence. "Father! beneath thy sheltering wing"; "Still will we trust, though earth seems dark and dreary"; "We ask not that our path be always bright"; "When gladness gilds our prosperous day"; "Lead us, O Father, in the paths of peace"; "For the dear love that kept us through the night"—all these are worthy of increasing recognition.

Harriet Beecher Stowe (1812-96), known all over the world as the author of "Uncle Tom's Cabin," also wrote hymns greatly prized in churches which do not regard poetry in hymns as a fatal disqualification for their use in public worship. The best-known, and they are very beautiful, are the following: "When winds are raging o'er the upper ocean"; "Still, still with thee, when purple morning breaketh"; and the hymn on "Abide with me."

Thomas Mackellar (1812-99) wrote many hymns, some of which have enjoyed popularity. One of them begins, "All unseen the Master walketh."

Jones Very (1813-80) was a preacher without pastoral charge, who devoted his time chiefly to literary pursuits. There are those who regard him as one of the foremost poets of America. His hymns are very beautiful, but most of them are better suited for private reading and family worship than for public service. The best-known are: "Father, thy wonders do not singly stand"; "Wilt thou not visit me?"; "Father, I wait thy word"; "I saw on earth another light."

Charles William Everest (1814-77), for thirty-one years rector of Hampden, Conn., gave us a fine hymn, of which the first stanza is:

Take up thy cross, the Saviour said,
If thou wouldst my disciple be;
Take up thy cross with willing heart,
And humbly follow after me.

George Duffield (1818-88), pastor of Presbyterian churches in Brooklyn, Philadelphia, and elsewhere, is the author of one of the best-known and most popular of American hymns, "Stand up! stand up for Jesus!" It is natural to conclude that this hymn owes much to the affecting circumstances in which it was written. In 1858 the Rev. Dudley A. Tyng met with a fatal accident, and just before his death he sent the message "Stand up for Jesus!" to the Young Men's Christian Association in Philadelphia. The message suggested this hymn, which formed the concluding exhortation of Mr. Duffield's sermon on the Sunday following the funeral of Mr. Tyng. The text of the sermon was Ephesians vi. 14. The hymn was soon printed and afterward passed all over the world. It was the favorite song of the Christian soldiers in the Army of the James in the Civil War.

Arthur Cleveland Coxe (1818-96), second Protestant Episcopal Bishop of Western New York, is known by three hymns, all of which are of great merit: "How beauteous were the marks divine!"; "Saviour, sprinkle many nations!"—one of the best of missionary hymns—and the very fine verse, usually set to a part song, "Now pray we for our country," but originally written "Now pray we for our Mother."

Samuel Longfellow (1819-92), brother of the poet Henry W. Longfellow, gave much attention to hymnody, and with Samuel Johnson (1822-82) he compiled one of the best of American hymnals, "Hymns of the Spirit." Their original compilation was called "A Book of Hymns," and was facetiously named by Theodore Parker (1810-60) "The Sam-Book." Parker himself wrote several excellent hymns, one of them, "O thou great Friend to all the sons of men," being a noble tribute to the character and work of Jesus. For the "Book of Vespers" Samuel Longfellow wrote the beautiful evening hymns "Now on land and sea descending" and "Again, as evening's shadow falls." Other fine hymns of his are: "Holy Spirit, Truth divine!"; "Be-

neath the shadow of the cross"; "One holy Church of God appears"; "Father, give thy benediction." Samuel Johnson's hymns, "Father, in thy mysterious presence kneeling," "City of God, how broad and far," "Life of Ages, richly poured," and others, are full of inspiration and devoutness.

James Russell Lowell (1819-91), critic, poet, and diplomatist, deserves a place among the hymnists for his beautiful Christmas carol, "What means this glory round our feet?" His lines on "Freedom" are also well suited for singing.

Alice Cary (1820-71) and her sister Phœbe Cary (1824-71) wrote much verse of a suggestive kind from which striking hymns have been culled. "One sweetly solemn thought," by Phœbe, is well known, and the following hymns by Alice are of high merit: "Our days are few and full of strife"; "Earth with its dark and dreadful ills"; "O day to sweet religious thought"; and "To him who is the life of life."

Eliza Scudder (1821-96) possessed a poetic gift equal to that of Mrs. Stowe, with a greater mastery of hymn-forms, which renders her productions more available for public worship. Her little book of "Hymns and Sonnets" is more worthy of retention than many a portly volume. In the judgment of some competent critics, two of her hymns especially are among the finest of modern times, possessing strength, tenderness, melody—every quality needful to a good hymn. The first, called "Truth," opens with these stanzas:

Thou long disowned, reviled, oppressed,
Strange friend of human kind,
Seeking through weary years a rest
Within our hearts to find—

How late thy bright and awful brow
Breaks through these clouds of sin:
Hail, Truth Divine! we know thee now,
Angel of God, come in!

The second is on "The Love of God," beginning:

Thou Grace Divine, encircling all,
A shoreless, boundless sea,
Wherein at last our souls must fall;
O Love of God most free.

Thomas Wentworth Higginson (1823-1911), a descendant of the Rev. Francis Higginson, one of the Puritan settlers of America, was a minister at Worcester, Mass., and afterward a colonel of colored troops in the Civil War. He was one of the distinguished literati of America. In his hymns there is warmth, vigor, and tenderness. The opening stanza of one shows their pervading quality:

No human eyes thy face may see;
No human thought thy form may know;
But all creation dwells in thee,
And thy great life through all doth flow.

Other fine examples are: "To thine eternal arms, O God" and "The past is dark with sin and shame."

Lucy Larcom (1826-93) is known by her hymn "When for me the silent oar," and others from her pen deserve to be equally valued, especially the one beginning, "In Christ I feel the heart of God."

Phillips Brooks (1835-93) is best known as rector of Trinity Church, Boston, and one of the greatest preachers the Episcopal Church has produced in modern days. He became Bishop of Massachusetts in 1891. The Dean of Canterbury, Frederic William Farrar, said that Phillips Brooks reminded him of Norman Macleod. Like him he was *big,* six feet four inches; and, like him also, he made sunshine wherever he went. Phillips Brooks's hymn on the Nativity, "O little town of Bethlehem," has tender notes that linger in the ear; for example, these—the reference being, of course, to Bethlehem on Christmas eve:

The hopes and fears of all the years
Are met in thee to-night.

Frances L. Mace (1836-99) will be long remembered for her tender hymn

Only waiting, till the shadows
Are a little longer grown.

Philip Paul Bliss (1838-76) was associated in early manhood with George F. Root, in the direction of musical organizations. In 1874 he devoted himself to evangelistic work, chiefly in conjunction with Major I W. Whittle, conducting the music and singing solos at his meetings, as Ira D. Sankey did at those of Dwight L. Moody. Bliss had a singular faculty for writing hymns with a simple, earnest message. Many of them are sung in some churches, and are in constant use, here and abroad, especially at evangelistic and mission meetings. Among those found in Church hymnals may be mentioned: "Go bury thy sorrow"; "God is always near me"; "I am so glad that our Father in heaven"; "Standing by a purpose true."

John White Chadwick (1840-1904), a preacher and writer of note, was the author of many poems and of several remarkable hymns, two of which, at least, have special distinction—"Eternal Ruler of the ceaseless round" and "It singeth low in every heart."

Mary Artemisia Lathbury (born 1841) wrote the hymn "Break thou the bread of life," perfect in its simplicity, and "Day is dying in the west," which deserves a place in the front rank of evening hymns.

The examples we have given—only a few flowers out of the great garden of American song—are sufficient to show not only what the serious writers of this country have done, but what may be expected from them in the future. "It is not too much to say," declares an English author, "that any hymnal which does not draw, and that largely, on the stores of American hymnody, must fall very far short of being an ideal one. And editors of the hymnals of the future will be more richly repaid for their search in this quarter than for one devoted to the ancient treasury of the Church—the best of which have been already utilized, and many of which represented a less pure and Christ-like gospel than those of modern times. Of this department it may be truly said, 'Thou hast kept the good wine until now.'"

# CHAPTER V

## LATER AMERICAN COMPOSERS AND MUSICAL ORGANIZATIONS

Spread of the Festival Idea, and Increased Interest in High-class Music—American Composers Achieve Reputation Abroad—Parker, Paine, and Buck—E. A. MacDowell, and the Younger Group of Creative Musicians.

UNLIKE the Netherlands, Italy, Germany, France, and Russia (within the last two or three decades), America has made no contributions to music which have aided its development, added to its formal manifestations, widened its capacity for expression, or breathed into it a new spirit. Its musical history is therefore a record of the growth of musical culture rather than of growth in the art itself. As is well known, the influences which went from the mother country to the section destined to become dominant in the extension of civilization and its embellishments were restrictive rather than promotive.

Let this one circumstance speak for the maligned New-Englander: not only did he lead all the American colonists in the popular phases of musical culture, but in the essentially democratic and incalculably helpful one of chorus-singing he led the world.

Massachusetts boasted an amateur singing-society five years before the first choir of the kind came into existence in Europe (it was the Singakademie, founded in Berlin in 1791), and there were but six such societies in Germany when the Handel and Haydn Society of Boston, still a vigorous body, was organized in 1815. Facts like these ought to be borne in mind by critics and historians, for they are of the utmost value in the comparative study of artistic growth. It is equally significant that the Philharmonic Society of New York was not only contemporaneous with the Philharmonic Society of Vienna in its inception, but was far more active and influential in the first decade of its existence. The popular cultivation of music in its large forms arose in the eighteenth century, and it is shortsighted to fault the American people for tardiness in a department of esthetic activity during a century or a century and a half when even in Europe music was an aristocratic art dependent upon the courts of kings and nobles for its cultivation.

It is not by the brilliancy of the organizations maintained by the aristocratic few, but by the interest and activity of the democratic many, that a people's love of art ought to be measured; and when this test is applied to America the result is one that need bring no blush to the cheeks of her people. Representatives of the classes which had been emancipated from sectarian restrictions were found in the English colonists of New York and the lower seaboard, but the records fail to disclose that they developed an art-spirit at all comparable to that which took possession of New England so soon as the lawfulness of a free musical service in the churches which had been under Puritan influences had been established. New York took the lead in the early part of the nineteenth century in the cultivation of the instrumental art, which is naturally secular; but this was due less to the musical predilections of the original settlers and their descendants than to the infusion of foreign musicians in the population of the city. To these the theaters offered employment, in a measure, nearly fifty years before the law tolerated the existence of such an institution in Boston. At first there seem to have been quite as many Englishmen, Frenchmen, and Italians among these musicians as Germans, but already at the first meeting of the New York Philharmonic Society in 1842 nearly fifty per cent. of its members were Germans, and the number grew so rapidly that to-day there is scarcely an American name on the list. Practically all the active players are either of German birth or descent.

It would seem as if truth were best served by treating the first period of music in America as if the questions involved were social and religious rather than artistic. In the nature of things there were no professional musicians among the early colonists in New England, and the refined taste which came over with many of their men of affairs and ministers undoubtedly suffered deterioration for want of exercise. The conditions, secular as well as religious, being such as offered little employment to musicians, few of them came from Europe to take up their abode in Boston; and when the reformatory movement, led by such men as John Cotton, Cotton Mather, Thomas Symmes, and John Eliot, opened the churches to printed music (i.e., the use of notes) and a freer psalmody, there were no trained musicians on hand to point the way to an appreciation of the purer and better things in the art.

The convention idea, which largely engrossed the attention of the hymn-teachers, sprang up in the third decade of the nineteenth century, and it has been a factor of wonderful potency in the popularization of musical knowledge and the promotion of a love for singing. Many of the festivals which are now held annually in the East are the successors of the old conventions. In the Middle and Western States the festivals, while they owe something to Eastern example, are more directly the results of the dissemination of musical influences through the meetings of the German singers and the itinerancy of Theodore Thomas and his orchestra. For nearly two generations the singing of part songs for men's voices has been as assiduously cultivated by the Germans in their new home as in the Fatherland; and it was one of their festivals, held in Cincinnati in 1870, that first suggested to Thomas the plan of the May Festivals which have been held in that city biennially ever since, and have stimulated imitation in other large centers both East and West.

But of the musicians of America, the men of our own time and their immediate predecessors must re-

ceive the most consideration. As Billings and the psalmodists were the outcome of the New England agitation in favor of ornate music, so the composers of to-day are the fruit of the wider and truer appreciation of high-class music which has been stimulated by a number of men, women, and institutions, whose names could not be omitted without injustice in even an outline study like this. In the front rank of these belong the leading orchestral organizations of the past and present and their conductors; next come the artists, vocal and instrumental, whose talents long ago won recognition from foreign countries that seem still determined to question the capacity of America in the department of composition; finally, the universities and other institutions of learning which have signalized themselves by attention to instruction in the art.

It is scarcely to be wondered at that there was a tardier development of orchestral music in America than choral. The latter manifestation is naturally the product of amateurism, the former necessarily of professionalism. In colonial times and the early decades of the republic what there was of orchestral music grew out of a blending of professional and amateur effort; but it was hardly worthy of being looked upon as a stage of culture or an evidence of art-appreciation. It would scarcely be a bad guess to say that for a long time the instrumental music which was heard at the theaters was little, if any, better than that heard in the New England meeting-houses. The apparatus was a trifle more elaborate, inasmuch as it included trumpets, trombones, and drums, but neither in quality nor in extent was it equal to the demands made by the classics. As late as 1838, when Madame Caradori Allan gave a season of opera in New York, the first oboe parts were played on a flute; and flutes and clarinets long substituted for the oboe.

Naturally the popularity of the theater in New York and the early establishment there of the opera cult made it the center of instrumental music in the country, and drew to it many more foreign musicians than went to all the other cities combined. Therefore it happened that as early as 1839 it was found possible to call together for an occasion in New York a thoroughly and properly equipped orchestra of sixty players, whose music was so good that it gave birth to the idea of a permanent concert institution—an idea which was realized three years later in the foundation of the Philharmonic Society. At the time the majority of the leading teachers and performers of the city were foreigners. There were Englishmen, like Edward Hodges, the organist of Trinity Church; William Vincent Wallace, the composer of "Maritana"; C. E. Horn, composer and singer; and George Loder, member of the well-known family of musicians at Bath; Frenchmen, like D. G. Etienne, horn-player and pianist; and Alfred Boucher, violoncellist and conductor; Italians, like Maroncelli, the political refugee, who taught singing; and Germans, like A. P. Heinrich, an eccentric composer, who has a place among the pioneers of the Bohemian school, later headed by Dvořák; William Scharfenberg, and H. C. Timm, pianists.

All these men were concerned in the creation of the Philharmonic Society, though it was a Connecticut Yankee named U. C. Hill who conceived the idea and enlisted the support of his colleagues. There were only thirteen Americans in the society when it was founded. Locally, the New York Philharmonic Society has remained from its foundation in 1842 till now the most puissant of New York's musical influences, and it is to the example set by it, together with the missionary labors of other organizations to be mentioned later, that the diffusion of a knowledge of symphonic music throughout the country is due. The educational value of a competent, masterful, and authoritative conductor has been exemplified in its history since 1849, when Theodore Eisfeld became director. Eisfeld was a German who had recently arrived in the city, and whose best claim to distinction in history rests on the fact that he founded public concerts of chamber music. He conducted nearly all the society's concerts from 1849 till 1855, and for ten years thereafter alternated at the desk with Karl Bergmann, another German.

Bergmann had come to the United States in 1850 and joined the Germania orchestra then traveling through the country. This body, though the best organization of its kind that had yet been heard in the United States, probably accomplished more by going to pieces here than by its concerts. It had been preceded by a number of other German bands, all of which left trained musicians behind them when they recrossed the ocean; but the Germania left Karl Bergmann to New York and Carl Zerrahn to Boston—two forces of unquestioned potency for many years. Bergmann was conductor of the Philharmonic Society when he died in 1876. His successor was Leopold Damrosch—again a German, this time one who had come to New York to be the conductor of the Männergesangverein Arion, but who could not restrict his labors to the narrow field of a society devoted to the cultivation of part songs for men's voices. He organized the Oratorio Society in 1873, and the Symphony Society in 1877, inaugurated German opera at the Metropolitan Opera House in 1884, and dying in the midst of his work before the end of the first season of opera, left a record of extraordinary accomplishment.

In the case of Leopold Damrosch, consideration of his work as a composer would be demanded were it not that he was an American only by adoption, and neither influenced nor was influenced by American composition. He had been conductor of the Philharmonic Society only a year when he was superseded by Theodore Thomas—still again a German, but a German whose entire life was spent in the service of American musical culture. Thomas was born in Essen, Hanover, on October 11, 1835, and came to New York as a lad. For years his career was the usual one of an instrumental musician, though it had a somewhat brilliant beginning, for he was a solo concert performer at the age of twelve. Thereafter he went through the customary routine, advancing, however, with every year in capacity, ambition, and position. He sat among the first violins of the Philharmonic Society as early as 1853; played in theater and opera orchestras; joined Jullien's imposing if somewhat spectacular forces when that erratic genius visited the United States; carried on the work founded by Eisfeld by joining William Mason and others, and giving public concerts of chamber music for fourteen seasons. Also, in 1862, he became conductor of the Brooklyn Philharmonic

concerts, established his symphony concerts in 1864, and two years afterward began those concert tours to the larger cities of the country which were of inestimable value in disseminating appreciation of high-class music.

Excepting an interregnum of one year, when first Thomas went to Cincinnati to be musical director of the College of Music, he was conductor of the Philharmonic Society from 1877 till 1891. Then he went to Chicago, and, being placed at the head of his own orchestra, made that city the headquarters of an activity similar to that which he so long exercised in New York. His successor in the Philharmonic Society was Anton Seidl, for six years the musical secretary of Richard Wagner, and one of the best known as he was one of the ablest conductors of Wagner's music. He was a Hungarian, who came to New York in 1885 as conductor of the German opera then domiciled at the Metropolitan Opera House. After years of ceaseless activity in America, he died in 1898, and the baton passed to Walter Damrosch. In 1904 Mr. Damrosch retired to found the highly successful New York Symphony Orchestra. For a time the conductor of the Philharmonic was Wassily Safonoff, but in 1909 the Philharmonic Society was reorganized, and Gustav Mahler was made its musical executive.

In Boston, from the early decades of the nineteenth century the center from which the choral impulse went out like galvanic currents, the orchestral situation remained secondary and unsatisfactory until 1881, when Henry L. Higginson, on his own responsibility and with his own money, established the Boston Symphony Orchestra, which soon became the most notable organization of its kind in the United States in respect of quality of tone and finish of performance. For many years previous the position of Boston was analogous to that now occupied by cities like Philadelphia, Baltimore, St. Louis, and San Francisco—that is, there were enough orchestral players employed in the theaters to provide a band for the oratorio concerts, to support visiting virtuosi, and, if need be, to perform an occasional symphony, but they were without organization and steady leadership. The Harvard Musical Association, which originated in 1808 among undergraduates of Harvard College, meanwhile labored for the advancement of taste and appreciation along the lines of chamber and symphonic music, and for seventeen years, from 1865 to 1882, gave annual series of orchestral concerts, mostly under the direction of Zerrahn; but these tentative efforts, as well as the regular visits of Thomas's orchestra, ceased when Mr. Higginson put the Symphony Orchestra on a permanent footing. The first conductor of this splendid organization was Georg Henschel. After him in order came Wilhelm Gericke, Arthur Nikisch and Emil Paur; all were brought for the purpose from Germany. In 1898 Mr. Gericke was recalled, and served as conductor until 1905, when he was succeeded by Karl Muck, of the Royal Berlin Opera, and he in turn gave place to August Max Fiedler, of Hamburg, in 1908. This orchestra also adopted the itinerant system introduced by the German organization and developed with great dignity by Thomas, so that between the Thomas Chicago Orchestra, the Boston Orchestra, the Metropolitan Orchestra of New York, the Philharmonic, and the New York Symphony Orchestra, the chief cities of the country are now generously served with high-class symphony music.

There has also been a steady growth in the spirit of local pride and ambition manifested within the last few years in the establishment of permanent orchestral concerts with local forces in cities like Cincinnati and Pittsburg. The first conductor of the former, Frank van der Stucken, is an American and a composer as well. After several series of concerts, the Cincinnati Symphony Orchestra was disbanded for a time, but in 1909 it was revived under the conductorship of Leopold Stokovski. Emil Paur was conductor of the Pittsburg Orchestra (1910). Orchestral concerts are also given regularly in Baltimore under the auspices of the Peabody Institute. They are directed by Asger Hamerik, a prolific composer of the Norse school. Symphony orchestras have lately come into existence in Buffalo, Minneapolis, Milwaukee, St. Louis, San Francisco, Portland, Ore., and in Philadelphia.

The instrumental organizations and their conductors that have developed and fixed popular taste in America have nearly all been German; but there is ample compensation for the fact in the record which has been made by native executants and composers. Here again embarrassment arises from the need of following a standard of enumeration which will seem unfair to many; but there is no help for it. Local reputations cannot be considered—only national and international. Of American pianists, Louis Moreau Gottschalk, William Mason, Julie Rivé-King, Fanny Bloomfield-Zeisler, W. H. Sherwood, and E. A. MacDowell have made a mark not only among their own people but abroad as well, nearly all of them as composers as well as virtuosi. The singers' list is both larger and more striking. From the time of Miss Whiting (Madame Lorini) to to-day there has scarcely been a year in which an American star has not shone refulgent in the operatic firmament. A score of names occur at once: Clara Louise Kellogg, Minnie Hauk, Annie Louise Cary, Marie Litta, Emma Thursby, Emma Abbott, Emma Albani, Adelaide Phillips, Caroline Richings, Antoinette Sterling, Emma Nevada, Pauline L'Allemande, Marie Van Zandt, Helene Hastreiter, Josephine Jones Yorke, Julia Gaylord, Ella Russell, Sibyl Sanderson, Zelie de Lussan, Lillian Nordica, Emma Eames, Edith Walker, Lillian Blauvelt, Alice Neilsen, Louise Homer, and Olive Fremstad. There have likewise been or are notable men, such as Jules Perkins, Charles R. Adams, Myron W. Whitney, Herbert Witherspoon, Joseph Sheehan, Glen Hall, David Bispham, Allen C. Hinckley.

Until the organization of the Kneisel Quartet, the peer of any European organization of its kind, and later of the Flonzaley and Hess-Schröder Quartets, there can be no doubt that the most influential agency in the dissemination of application of chamber music was the club which William Mason called into being with Theodore Thomas as first violin, on his return from his European studies in 1855. Mr. Mason, a son of the psalmodist and teacher Lowell Mason, was among the earliest native musicians to exemplify the European standard in his own land as performer, instructor, and composer. The two men who were his contemporaries, and with whom he is naturally asso-

tinctive American school of music, in that he spent the early part of his professional career abroad. He was born in New York city, December 18, 1861, and one of his first teachers was Madame Teresa Carreño, whose name might well be written among those of native virtuosi who have put themselves in the first rank, notwithstanding Caracas, Venezuela, claims her as its child by right of birth. In 1876 MacDowell went to Paris to study pianoforte theory and composition at the Conservatoire. After three years he exchanged French teachers for German, going to Frankfort-on-the-Main, and placing himself in the hands of Karl Heymann for the pianoforte and Joachim Raff for composition. The admiration which he felt for Raff and the attachment which sprang up between master and pupil were among the strongest influences in shaping MacDowell's career. He was twenty-one years old when Raff died, in June, 1882. He had made up his mind to stay in Germany as a country more congenial to his artistic nature than his own. What he intended to do others have done so successfully as to bring honor to themselves and credit to their country. Since their works and careers cannot be discussed, they may be mentioned here, for they, too, stand for American music: William H. Dayas, also a New-Yorker, four years younger than MacDowell, fills a highly responsible and dignified position at the Royal College of Music in Manchester; Arthur Bird, a native of Cambridge, Mass., is composing successfully in Berlin; Otis B. Boise, a native of Oberlin, Ohio, was a highly successful teacher of harmony in Berlin; and G. Templeton Strong finds sustenance for his bold imagination among the Swiss Alps.

But MacDowell changed his mind and returned to the United States in 1888, making his home in Boston. His coming gave a healthy impetus to American composition. His works had preceded him, and he was gladly received by such colleagues as Foote, Chadwick, and Whiting, who not only knew his work, but were willing to join with him in the attitude which he assumed on the question as to the proper treatment to be asked by American composers. He expressed himself as averse to their being set apart as a class either for clubbing or coddling. Naturally this came somewhat easier to him than to some of his fellows. He had grown into man's estate artistically in Germany, and had won quite as much recognition there as he found waiting for him when he came back to his own people. It should nevertheless be said that he found his position supported by the majority of the musicians who deserve to be ranked with him.

Men who are able to do things of pith and moment are also willing to let those things stand on their own merit without the factitious props of affected patriotism—so MacDowell, Horatio Parker, Chadwick, and Foote. In 1896 MacDowell's appointment as professor of music at Columbia University brought him from Boston to New York, where he at once became an active factor in the sum of musical life. MacDowell was a romanticist and a believer in programme music of the idealized sort. He was not a musical cartoonist, nor yet baldly pictorial. He liked titles which, like those of his master, Raff, smack of the woods—not the merry greenwood of the English ballads, but the haunted forests of Germany, in which nymphs and dryads have their play and kobolds sport. Nevertheless, among the compositions which brought him most honor were two pianoforte sonatas, "Tragica" and "Eroica." The larger part of MacDowell's compositions are in the small forms, but he also wrote two pianoforte concertos, symphonic poems ("Launcelot and Elaine," "Lamia," "Hamlet and Ophelia"), and two orchestral suites; two movements of a "Roland" symphony have been printed as "Die Sarazenen" and "Die schöne Aldâ." His second suite is entitled "Indian," and at its base, treated freely and blended with original themes, are melodies of the American aborigines. His part song "The Crusaders," composed for the Mendelssohn Glee Club, of which he was director, should also be noted.

MacDowell's music, while full of evidences of individuality, can only be said to meet the demands of those who think that American music should be "racy of the soil" in his last suite. What he might have accomplished can only be conjectured, for his mental breakdown, and death in New York city in 1908 are among the saddest incidents in the history of American music. He was succeeded at Columbia by Cornelius Rübner, with whom was associated Leonard McWhood.

A more distinct leaning toward what may be said to be the melodic predilections of the American peoples is noticeable in the compositions of George W. Chadwick, who shows a greater willingness in his last works to yield to the spirit with which Dvořák attempted to inspire American musicians while at the head of the National Conservatory of Music. Mr. Chadwick is to-day one of the most industrious, as he is one of the most effective, of American composers. He is American to the backbone, one of his ancestors having fought in the ranks of the patriots at Bunker Hill. He has wandered at times to places distant from his birthplace, but feels himself most at home in New England, though the manner of his music and the manner of his intercourse with his fellowmen disclose the geniality and the liberalism of the cosmopolite. He lives in Boston, where he labors as organist, composer, and director of the New England Conservatory. He is the conductor of a choral society at Springfield, Mass., where every year he directs the festival of the Hampden County Musical Association. His childhood home was Lowell, Mass., where he was born, on November 13, 1854. There was music in his father's family, and an elder brother gave him his first pianoforte lessons. When about twenty years old he went West as a teacher of music, and gave the labors of a year to a modest educational center in Michigan called Olivet. Now he found himself in a condition to enter upon a course of the advanced training which the German conservatories give. During 1877 and 1878 he studied under Reinecke and Jadassohn in Leipzig, and during 1879 under Rheinberger in Munich. His thesis at Leipzig was inspired by an American subject; it was an overture entitled "Rip Van Winkle." On his return to America he made Boston his home.

Mr. Chadwick has written in nearly all forms, large and small, and extensively. Of his more noteworthy works mention is deserved by "Phœnix Expirans," a cantata for soli, chorus, and orchestra; three sympho-

nies, one of which in F took a prize offered in 1893 by the National Conservatory of Music of New York; two overtures, "Thalia" and "Melpomene"; and a "Columbian Ode," written for the World's Fair of 1893. There are songs in great mass, several cantatas of a secular nature, and a number of pieces of chamber music; but to the writer the finest fruit of his genius is the "Phœnix Expirans," which is fresh and lovely in melody, dignified and consistent in conception, delicate and rich in orchestral coloring, and warm yet churchly in its harmonies.

Closely allied to Mr. Chadwick in some things is his erstwhile pupil Horatio W. Parker, professor of music in Yale University, and composer of "Hora Novissima," one of the most effective pieces of modern choral-writing yet produced in America. Like his companions, Mr. Parker has done considerable work in the smaller forms, such as secular songs and anthems for the Church, and has done his stint of what is looked upon as the drudgery of the profession; but even while performing his duties as organist and choirmaster he managed to keep his heart warm for the high things in his art. It is easier to think of him as a choral composer than as an instrumental, though he has placed quite as many compositions in the larger instrumental forms to his credit as in the vocal. Most of these works were composed during his study years, or soon after his return from Germany, and his riper work has been in the Church department. At the head of it all stands the oratorio "Hora Novissima," already mentioned, first performed in New York, and included by Theodore Thomas in the scheme of the eleventh Cincinnati Festival. Mr. Parker's compositions since for soli, chorus, and orchestra have included a cantata, "The Dream King and his Love," which received a prize at the first competition instituted by the National Conservatory of Music, and a setting for the Commencement Ode written for Yale in 1895 by Edmund Clarence Stedman. Mr. Parker's American ancestry on both sides runs back for two centuries. He was born in Auburndale, Mass., on September 15, 1863. He began his musical studies with his mother, who has remained a stimulus in his career ever since. In Boston he studied with Stephen A. Emery and Mr. Chadwick until he went to the Munich Conservatory in 1882, where he was one of the group of American pupils who carried off the bulk of honors in their time.

There remain many composers who deserve discussion, and would receive it here if the exigencies of space allowed. It should be understood that invidious comparisons are not intended by this briefer record of their personalities and accomplishments. The work done fifty years ago by George F. Bristow and Henry W. Fry was in its way pioneer work; and along with an expression of gratitude to Frank Van der Stucken for the encouragement which he has extended to American composers as a conductor there should be an appreciative notice of his work as a composer; for he, too, is a native American, though the greater part of his life has been spent abroad, whence came all of his training. He may stand as a foil to Arthur Foote (born in Salem, Mass., March 5, 1853), who is distinguished in the coterie of composers to which he belongs by the fact that his training has been wholly American. So, also, when the future historian of American music sets out upon his task, he will be obliged to take into consideration the compositions of George E. Whiting, Henry Holden Huss, Frederick Grant Gleason, William Harold Neidlinger, Harry Rowe Shelley, W. W. Gilchrist, Homer N. Bartlett, Frederick Bullard, Edgar S. Kelley, A. M. Foerster, Wilson G. Smith, Reginald de Koven, Johann H. Beck, W. C. E. Seeboeck, Henry Schoenfeld, S. B. Whitney, Victor Harris, Clayton Johns, Victor Herbert, Ethelbert Nevin, Arthur F. Nevin, a brother of Ethelbert's, whose opera "Poia" was produced at the Royal Opera House, Berlin, 1910, the first American work to be so honored; Frederick S. Converse, Arthur Whiting, E. R. Kroeger, Henry K. Hadley, who has done some remarkable orchestral work; Mrs. H. H. A. Beach, Louis A. Coerne, Edgar Stillman Kelley, Samuel P. Warren, and many more who are making serious essays now under the inspiration of an ever-growing conviction that such a thing as an American school of music can be. What can be will be, if the American people are not to belie their past history; and it may not be wholly profitless to attempt to send a glance into the future. America has been active in every field of musical creation.

"What, in all likelihood, will be the characteristic mode of expression of the American school when it shall have come?" Such a question lies near to all who have convinced themselves that America will some day have a group of creative musicians distinguishable from the other composers of the world. The question is pertinent and merits an answer, but the answer is not easily given in terms which shall be quickly grasped by the careless. It is as much a matter of speculation what musical style will be deemed effective by the American people of the future, as what features the writings of the coming poet or what peculiarities the pictures of the coming painter will rely on for the charm which shall fascinate the people to whose taste and judgment they shall make appeal. It is even more a matter of speculation. Poetry and painting are arts of imitation, whose loftiest ideals have been reached in the past. Music, on the contrary, is not imitative, and is yet in an early stage of development. Its elements, it is true, are older than articulate speech, but there is as great a difference between the music of the savage and the art of Beethoven as there is between the sounds by which the lower animals express their feelings and the language of Addison or Goethe. Only in their rude elements are they kin.

The term "school," as applied to musical composition, is vague and almost meaningless. It would puzzle a historian to draw sharply the lines that divide the schools spoken of in the books, and to define the characteristics peculiar to each. There has been much learned talk about the Neapolitan, Florentine, and Roman schools and the school of the Netherlands; but if a critical Kafir were to come with the question, what in the music produced by these schools was suggestive of Naples, Florence, Rome, and the Netherlands, he would probably be informed that the terms had no specific meaning of the kind imagined by him, but were only memorials of groups of writers who chanced at various times to draw attention to themselves by the excellence of their work. Having hit the

popular taste, they were for that reason imitated by other composers ambitious to succeed. Walter Bagehot expressed the opinion that it is by conscious and unconscious imitation of this sort that literary schools are formed; and that the wise and meditative man who follows the strong and forward man is the one who generally comes to be looked upon as the head of a school, simply because he knows how to make his writings peculiarly congenial to the minds around him, having learned the trick from the venturesome man who first hit the public fancy.

The Romantic spirit in music, which has never been absent from the works of the great masters, but which broke through the bounds that confined it, and asserted its right to full and free expression under the influence of Beethoven, introduced new elements which have come to be looked upon as identifying marks of a national school. In a general way these may be described as peculiarities of melody, harmony, and rhythm borrowed from the folk-songs of European peoples. These elements have lent color and character to the compositions of certain composers and their imitators, but their influence upon the laws of composition has not been as great as might have been expected, except in the case of the Russian writers of the class of Borodin, Rimsky-Korsakov, and their irrepressible companions. One reason for this doubtless is that for a hundred years all the laws governing composition in the higher forms have gone out from Germany by reason of her wonderful succession of musical kings. Sonatas and symphonies have been written by Tuscan, Gaul, and Muscovite, but they have been German sonatas and symphonies. Hans von Bülow recognized the truth of this when thirty odd years ago he said that the best German music was then written in Paris and St. Petersburg.

It is foreign to the nature of the art that there should be a differentiation of schools, such as there is in mental science, unless it be a department like that of dramatic composition. Between Wagner's theories and those of the old Italian composers the difference is one of purpose as well as means. Is the "play the thing," or is it merely a stalking-horse to be tricked out with pretty music? But even this difference is rapidly disappearing in the cradle of opera, in Italy itself, as witnessed by Verdi, Boito, Mascagni, Leoncavallo, Puccini, and other latter-day composers. So far, then, as the future is concerned, the American composer who is now following the example of his brethren of Great Britain, France, Italy, and Russia in studying German ideals will stand an equal chance with them in the struggle for recognition so soon as he is brought up to their level in the matter of appreciation and encouragement.

This may not appear to be very explicit, but we are not wholly without a basis for speculation touching the elements that are likely to enter into the musical taste of the coming generation or generations of Americans. To start with, they will approach the art unfettered by inherited prejudices in favor of certain musical conventions still largely dominant among the European peoples. This means, perhaps, that they will have less artistic training back of them, but such a reflection need not frighten the social philosopher. The emotions are the province of music, and those who come after us shall not be ill-equipped for any musical evangel so they keep their hearts open, their sensibilities keen, their affections warm. They will by that time have learned that in all things truth is more admirable than convention. Their political history will have taught them that it is theirs to judge for themselves in matters of art as well as in matters of conscience and matters of government. The fatigue which comes from subduing a continent, amalgamating the refugees of a score of nations into a single people, and pursuing the aim with which the commercial spirit of England has infected the world, may for a time incline them toward an art which is merely diverting, but eventually lofty ideals will assert themselves, and these will be striven for by spirits neither jaded by quest nor sated by enjoyment. The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American's freedom from conventional methods and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian, will each contribute his factor to the sum of national taste. The folk-melodies of all nations will yield up their individual charms, and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art, because he will be the truest type of a citizen of the world.

# CHAPTER VI

## AMERICAN SONGS AND SONG-WRITERS

"Yankee Doodle" and the Speculations as to Its Source—"Hail Columbia," the First Genuinely American Song—"Adams and Liberty"—"The Star-Spangled Banner"—"My Country 'tis of Thee"—Political Songs.

Given a free and intelligent people whose patriotism has been aroused by danger from within or without and we shall have national song—provided the poets and musicians are not too busy fighting. But if the nature of the struggle be such as to involve practically every man, woman, and child, then the song produced will not be original, but merely an adaptation of some earlier well-known melody.

### "YANKEE DOODLE"

The origin of our first really national song, "Yankee Doodle," is shrouded in mystery, in spite of many glib statements to the contrary.

At the very outset we find widely varying theories about the derivation of the title. The word "Yankee" was applied to the New Englanders as a term of mild sarcasm, though some of them tried to turn it into a badge of excellence. Probably the term originated with the Indians, who applied it to the white settlers in a vain attempt to say "Anglois" or "English." This is borne out by the fact that the Indians had much difficulty in pronouncing the letter "L." Governor Winslow stated in early colonial days that the Indians got no nearer to his name than "Winsnow."

Other derivations give "Eankke," an Indian word for coward; "Yankoo," an alleged Indian tribe conquered by the whites; "Jannekin" (Johnnie), a sarcastic Dutch term for the New Englanders; and certain resemblances drawn from Norwegian and other languages. "Doodle" has been traced to the Lancashire dialect, where it means "trifler"; but it is not certain that it was thus intended in the American song.

The tune has been claimed as a satire on Oliver Cromwell, beginning with the words "Nankie Doodle came to town, upon a Kentish pony." But this story is wholly apocryphal.

The melody is claimed also for the time of Charles II., with the words,

"Lucy Locket lost her pocket,
Kitty Fisher found it,
Nothing in it, nothing on it,
But the binding round it."

Lucy Locket, however, was a character in "The Beggar's Opera," written in 1727, and Kitty Fischer (not Fisher) died in 1771, so there is evident cause for doubt here also.

It has been stated that the tune comes from a Dutch harvest-song. The laborers received for wages "as much buttermilk as they could drink, and a tenth of the grain." So it is said that they sang these words as they reaped:

"Yanker, dudel, doodle down,
Diddle, dudel, lanther,
Yanke viver, voover vown,
Botermelk und tanther."

This is mostly unmeaning gibberish, but it is true that the first half of our tune is in use as an old Dutch children's song. This is probably no more than an accidental resemblance.

In 1858 an American diplomat at Madrid recognized it as having some likeness to the "ancient sword-dance played on solemn occasions by the people of San Sebastian." Louis Kossuth, when in America, recognized the melody as resembling a tune of his native land. The simplicity of "Yankee Doodle" is an ample explanation of these and other cases of likeness due wholly to coincidence.

The most probable origin of the tune is found in an old English country-dance, which was almost surely independent of the Dutch song. It occurs in George Colman's opera "Two to One," printed in 1784, with the words, "Adzooks, Old Crusty, Why so Rusty." But Kidson, in his "Old English Country Dances," mentions this one as being pretty surely much earlier than 1775, when the collection containing it was probably printed (Glasgow, James Aird, vol. 1).

The American version of the song is due to Dr. Richard Shuckburgh, a surgeon in the British army. About sixty years after the event, an account was given, referring back to an old file of the "Albany Statesman"; but there was apparently no such paper, so the "Albany Register" or the "New York Statesman" must have been meant. The British were encamped near Albany in 1755, and the American forces came to help them in the Indian war. The colonials were a motley assemblage, and furnished an easy target for the wits of the British army. Dr. Shuckburgh, the account says, "composed a tune," but in reality he used the old dance with words of his own. The term "macaroni" meant a dandy, or "dude," and was used to satirize the Continentals. The song became popular at once. Many accounts attach the doctor to the staff of General Abercrombie, but that officer did not come over until 1756. Possibly the surgeon was with General Amherst when the New England troops under Gov. William Shirley came in. A granddaughter of Gen. Robert Van Rensselaer stated that the song was written at his house in 1758, when the doctor and General Abercrombie were guests there.

At any rate, "Yankee Doodle" began its American career as a British song, satirizing the Americans. The "New York Journal" of October 13, 1768, says that visitors to the British fleet in Boston harbor were

greatly taken with the "Yankey Doodle Song." It became familiar in Boston at once. The ill feeling that led to the Revolution had already shown itself, and the redcoats were made to feel themselves unpopular; but they retaliated in many ways, not the least usual of which was to have their bands play "Yankee Doodle" on Sundays, just outside the doors of the churches. Later on the British used the song to drum culprits out of camp. The soldiers often made their own words for it, such as,

"Yankee Doodle came to town,
For to buy a firelock;
We will tar and feather him,
And so we will John Hancock."

It was employed on a more noted occasion, when Lord Percy marched from Boston to relieve Major Pitcairn. After that the Americans appropriated it, and for some time it was known as the "Lexington March." It sounded the end of the Revolution, as well as the beginning; for the American bands played it at the surrender of Yorktown, while the British marched out to a tune of their own called "The World Turned Upside Down."

### "HAIL COLUMBIA"

The first genuinely American song, both as to words and music, was "Hail Columbia." The author of the words, Joseph Hopkinson, was born in Philadelphia, Pa., November 12, 1770. He was educated at the University of Pennsylvania, and became a lawyer of distinction in his native city. He was a promoter of the cause of liberal education, and a man of kindly personal traits. He died in Philadelphia, January 15, 1842.

We quote his account of the origin of "Hail Columbia." "This song was written in the summer of 1798, when a war with France was thought to be inevitable, Congress being then in session in Philadelphia, deliberating upon that important subject, and acts of hostility having actually occurred. The contest between England and France was raging, and the people of the United States were divided into parties for one side or the other; some thinking that policy and duty required us to take part with republican France, as the war was called; others were for our connecting ourselves with England, under the belief that she was the great preservative power of good principles and safe government. The violation of our rights by both belligerents was forcing us from the just and wise policy of President Washington, which was to do equal justice to both, to take part with neither, but to keep a strict and honest neutrality between them.

"The prospect of a rupture with France was exceedingly offensive to the portion of the people who espoused her cause, and the violence of the spirit of party has never risen higher, I think not so high, as it did at that time, on that question. The theater was then open in our city: a young man belonging to it, whose talent was as a singer, was about to take his benefit. I had known him when he was at school. On this acquaintance, he called on me on Saturday afternoon, his benefit being announced for the following Monday. He said he had twenty boxes untaken, and his prospect was that he should suffer a loss instead of receiving a benefit from the performance; but that if he could get a patriotic song adapted to the tune of 'The President's March,' then the popular air, he did not doubt of a full house; that the poets of the theatrical corps had been trying to accomplish it but were satisfied that no words could be composed to suit the music of that march. I told him I would try for him. He came the next afternoon, and the song, such as it is, was ready for him. It was announced on Monday morning, and the theater was crowded to excess, and so continued, night after night, for the rest of the whole season, the song being encored and repeated many times each night, the audience joining in the chorus. It was also sung at night in the streets by large assemblies of citizens, including members of Congress. The enthusiasm was general, and the song was heard, I may say, in every part of the United States.

"The object of the author was to get up an American spirit, which should be independent of and above the interests, passions, and policy of both belligerents, and look and feel exclusively for our own honor and rights. Not an allusion is made to either France or England, or the quarrel between them, or to what was the most in fault in their treatment of us. Of course the song found favor with both parties—at least, neither could disown the sentiments it inculcated. It was truly American and nothing else, and the patriotic feelings of every American heart responded to it.

"Such is the history of the song, which has endured infinitely beyond any expectation of the author, and beyond any merit it can boast of, except that of being truly and exclusively patriotic in its sentiments and spirit."

Gilbert Fox was the singer referred to in the above letter. The melody of "The President's March" has two claimants. It has been ascribed to Philip Roth, sometimes erroneously called "Johannes" Roth, and also to Philip Phyle, or Philo. Both of these men were citizens of Philadelphia and the march was composed to take the place of the threadbare "General Washington's March," at the time that Washington was inaugurated as President. The weight of evidence is in favor of Phyle or Philo being the composer. A unique copy of the first edition is in the possession of Louis C. Elson. It does not bear the composer's name, although the words are credited to "Mr. Hopkinson." The tune was composed in 1789. The University of Pennsylvania has recently published some newly discovered data regarding Messrs. Phyle and Roth.

### "ADAMS AND LIBERTY"

Next in chronological order among American patriotic songs, dating from 1798, is "Adams and Liberty." The author of this song, Robert Treat Paine, Jr., known as an American poet, was born in Taunton, Mass., December 9, 1773. His father was a signer of the Declaration of Independence. Paine's name was originally Thomas; but in 1801 it was changed to that of his father. He was graduated at Harvard in 1792, and gave promise of an unusually bright intellect. But he was vain, lazy, and vicious, and would do no work, even with his pen, except when compelled by poverty. He married an actress, and was denied his father's

house and purse. He received enormous sums for his productions. His "Invention of Letters" brought him five dollars a line; and for "Adams and Liberty" he received $750, a fabulous sum for the time. He died in the attic of his father's house, November 13, 1811.

After "Adams and Liberty" was written, Paine was dining with Major Benjamin Russell of the "Sentinel," when he was told that his song had no mention of Washington. The host said he could not fill his glass until the error had been corrected, whereupon the author, after a moment's thinking, scratched off the last stanza of the song as it now stands.

The air to which the words were written is an old English drinking-song entitled "Anacreon in Heaven." The melody was long ascribed to Dr. Arnold, but recent discoveries show the tune to have been the production of John Stafford Smith, who was born in Gloucester, England, about 1750, and died in London in 1836. It is important to know the composer of this tune for "The Star-Spangled Banner" was afterward written to the same melody. Full information regarding our national tunes can be found in Sonneck's "Report" and Elson's "History of American Music."

### "THE STAR-SPANGLED BANNER"

Francis Scott Key, author of the words of "The Star-Spangled Banner," was born in Frederick county, Maryland, August 9, 1780. His family were among the earliest settlers, and his father was an officer in the Revolutionary army. Francis was educated at St. John's College, Annapolis, and became a lawyer in his native town. He wrote several lyrics, with no thought of publication. They were scrawled upon the backs of letters and so many odd scraps of paper that the sequence of the verses was a puzzle to the friends who, after his death, attempted to gather all that had been written by the author of our national song. Key became district attorney of the District of Columbia. He died in Baltimore, Md., January 11, 1843.

During the War of 1812, when the British fleet lay in Chesapeake Bay, Key went out from Baltimore in a small boat, under a flag of truce, to ask the release of a friend, a civilian, who had been captured. Lord Cockburn had just completed his plans for an attack upon Fort McHenry, and instead of releasing one, he retained both. The bombardment of the fort was begun on the morning of September 13, 1814, and continued for twenty-four hours. Key's little boat lay moored to the commander's vessel, and through a day and a night, exposed to fire from his friends, he watched the flag which Lord Cockburn had boasted would "yield in a few hours." As the morning of the 14th broke, he saw it still waving in its familiar place. Then, as his fashion was, he snatched an old letter from his pocket, and laying it on a barrel-head, gave vent to his delight in the spirited song which he entitled "The Defense of Fort McHenry." "The Star-Spangled Banner" was printed within a week in the Baltimore "American," under the title of "The Defense of Fort McHenry," and found its way immediately into the camps of our army. Ferdinand Durang, who belonged to a dramatic company, and had played in a Baltimore theater with John Howard Payne, sang the poem effectively to the soldiers encamped in that city, who were expecting another attack. Mr. Key had already set the words to the tune of "Anacreon in Heaven," which was known as "Adams and Liberty" everywhere in the United States. After this "Adams and Liberty" faded out and "The Star-Spangled Banner" took its place.

The Washington "National Intelligencer" of January 6, 1815, has this advertisement conspicuously displayed on the editorial page:

STAR SPANGLED BANNER and YE SEAMEN OF COLUMBIA—Two favorite patriotic songs, this day received and for sale by RICHARDS & MALLORY, Bridge Street, Georgetown.

It is said that the particular flag which inspired the song was a new one that Gen. George Armistead, the defender of Fort McHenry, had had made to replace the old one, which was badly tattered. The new banner was flung to the breeze for the first time on the morning that his daughter Georgeanna was born, which event took place within the fort, during the bombardment. By permission of the general government the hero of Fort McHenry was allowed to retain the flag, and he provided in his will that "The Star-Spangled Banner" should be the property of his daughter. This lady became the wife of W. Stuart Appleton, Esq., of New York, and died in 1878. The flag is now in the possession of the Massachusetts Historical Society.

In 1861 Oliver Wendell Holmes wrote the additional stanza which follows:

When our land is illumined with Liberty's smile,
If a foe from within strike a blow at her glory,
Down, down with the traitor that dares to defile
The flag of her stars and the page of her story!
By the millions unchained when our birthright was gained,
We will keep her bright blazon forever unstained!
And the Star-Spangled Banner in triumph shall wave
While the land of the free is the home of the brave.

### "HULL'S VICTORY"

A song variously known, sometimes as "The Constitution and the Guerrière," but more often as "Hull's Victory," celebrates the great naval battle in which Captain Isaac Hull, commanding the "Constitution," captured the "Terror of the Sea," as the British vessel, commanded by Captain Dacres, was called. It may be imagined with what enthusiasm this lengthy ballad was sung after Captain Hull had brought "Old Ironsides" safely back to Boston harbor. The author of the words is unknown. The tune is from English sources, having been known as "The Landlady's Daughter of France." Songs of similar character were inspired by other sea-fights of 1812. "The Enterprise and the Boxer," "The Hornet; or, Victory No. 5," and "The United States and the Macedonian" are among the titles that have come down to us.

### "THE SWORD OF BUNKER HILL"

William Ross Wallace, author of the words of this once famous song, was born in Lexington, Ky., in 1819. He was the son of a Presbyterian clergyman. After completing a college course, he studied law; but having been successful with some poetical ventures, he went to New York, where he long resided, devoting himself to an ephemeral kind of literature, and died May 5, 1881. He published several volumes of poetry, in one of which appeared "The Liberty Bell."

The music of the song was composed by Bernard Covert, who till old age appeared occasionally in concerts, and especially delighted in singing this song.

### "COLUMBIA, THE GEM OF THE OCEAN"

Although an earlier period has often been assigned to it, this song dates from 1843. In S. J. Adair Fitz-Gerald's "Stories of Famous Songs" the authorship is attributed to Timothy Dwight, an ancestor of the celebrated president of Yale, which would throw its composition well back into the Revolutionary period. Other authorities, among them John Philip Sousa, in his "Airs of Many Lands," give the credit to David T. Shaw, and Mr. Sousa says the tune is that of an old English song which began "Britannia, the Pride of the Ocean," of which an American version was made in 1852.

The preponderance of the evidence as to author and composer, however, favors Thomas à Becket, who set forth his claim a generation ago in a letter to Rear-Admiral Preble, who was then at work on the first edition of "The Flag of the United States." Thomas à Becket, who was then in Philadelphia, wrote:

"In the fall of 1843, being then engaged as an actor at the Chestnut Street Theater in this city, I was waited upon by Mr. D. T. Shaw with the request that I would write him a song for his benefit night. He produced some patriotic lines, but I found them ungrammatical, and so deficient in measure as to be totally unfit to be adapted to music. We then adjourned to the house of a friend, and there I wrote the two first verses in pencil, and composed the melody on the piano. On reaching home I added the third verse, wrote the symphonies and arrangements, made a fair copy, and gave it to Mr. Shaw, requesting him not to sell or give a copy. A few weeks later I left for New Orleans, and was much surprised to see a printed copy, entitled 'Columbia, the Gem of the Ocean, written, composed, and sung by David T. Shaw, and arranged by T. à Becket, Esq.' On my return to Philadelphia, I waited on Mr. Willig, the publisher, who told me he had purchased the song from Mr. Shaw. I produced the original copy in pencil, and claimed the copyright, which he admitted. I then made arrangements with Mr. T. Osborn to publish the song in partnership; and within a week it appeared under its proper title, 'Columbia, the Gem of the Ocean, written and composed by T. à Becket.' "

The author explains that the song was taken to England by E. L. Davenport, the actor, and that having been sung nightly for a long time by Davenport with great success, it was claimed as an English song, and so recognized on the occasion of a visit he made to England some years later.

This song is also known in America as "Columbia, the Land of the Brave," that having been the title of an edition published in Baltimore in 1853, and in England as "Britannia, the Gem of the Ocean." In the British version, the name of Washington is replaced by that of Nelson.

### "MY COUNTRY, 'TIS OF THEE"

The author of the words of "America" was Samuel Francis Smith, who was born in Boston, October 21, 1808, and was for many years pastor of the First Baptist Church in Newton, Mass. After his resignation he devoted himself to literary and religious pursuits. It is of him that Oliver Wendell Holmes says, in his poem entitled "The Boys":

> And there's a nice youngster of excellent pith—
> Fate tried to conceal him by naming him Smith;
> But he shouted a song for the brave and the free—
> Just read on his medal, "My country," "of thee!"

In a letter dated Newton Center, Mass., June 11, 1861, Dr. Smith says: "The song was written at Andover during my student life there, I think in the winter of 1831-32. It was first used publicly at a Sunday-school celebration of July 4th, in the Park Street Church, Boston. I had in my possession a quantity of German song-books, from which I was selecting such music as pleased me, and finding 'God save the King,' I proceeded to give it the ring of American republican patriotism." He died November 16, 1895.

A volume might easily be written—in fact, a collection of the controversial articles which have been published would make several volumes—concerning the origin of "God Save the King." The tune serves for the Danish air "Heil dir, dem libenden," the Prussian and German national hymn "Heil dir im Siegerkranz," as well as for the British national hymn. It has been arranged and harmonized by more than a score of composers, among them Weber, and also Beethoven, who twice set it for four voices, employed it in his "Battle Symphony," scored it for solo, chorus, piano, violin, and cello, and wrote seven variations on it for piano. It has been claimed for Lulli, Bull, James Oswald, and classified as the adaptation of a folk-song. On the other hand, Henry Carey, best remembered as the composer of "Sally in Our Alley," professed to have written, composed, and first sung the song at a dinner given to Admiral Vernon in 1740 to celebrate the capture of Porto Bello. There is no record of an earlier performance, and Carey's claim is regarded by some investigators as having some foundation; but the weight of competent opinion appears to be against it, and we must leave the question in doubt.

### "TIPPECANOE AND TYLER TOO"

With the close of the Revolutionary period, political songs were written, most of them merely doggerel satires adapted to well-known tunes, and most of them have perished, even in name. The presidential campaign of 1840, which worked the public up to fever heat, gave rise to a song of which the memory still survives. "Tippecanoe and Tyler too" was the war-cry of the supporters of General Harrison for the presidency, and the campaign song which bore this title became very famous, and no doubt aided the election of Harrison. It was written by Alexander Coffman Ross, of Zanesville, Ohio, and carried the prophetic refrain (referring to Martin Van Buren, the Democratic candidate), "Van, Van's a used-up man!"

One Billy McKibbon had provided several songs which were sung by a glee-club in Zanesville at the opening of pro-Harrison meetings, among them being "Amos peddling yokes," "Hard Times," and "Martin's Lament." None seemed quite to "fill the bill," and

Ross, with the tune "Little Pigs" in his head, undertook his campaign song while singing in a church choir one Sunday. Its success was instantaneous, and some months later Ross sang his song at a political gathering in New York city, whence it spread rapidly throughout the Union.

Mr. Ross was born in Zanesville, May 31, 1812, and resided there all his life. He was early noted for his interest in scientific inventions, and is said to have produced the first daguerreotype ever taken in America. He became a leading and enterprising business man in his native place, and died there February 25, 1883.

# CHAPTER VII

## AMERICAN SONGS AND SONG-WRITERS (Continued)

Songs of the Civil War Period—"Dixie" and "The Bonnie Blue Flag"—"John Brown's Body" and "The Battle Hymn of the Republic"—"Maryland, My Maryland"—"Marching through Georgia"—"We are Coming, Father Abraham."

THE Civil War period, while depressing to every other form of art, produced an immense number of patriotic and sentimental songs, most of which, popular for a time around the camp-fires of the opposing armies, have disappeared. The few that survived will doubtless endure with the nation, and it is a striking proof of the complete reconciliation of the North and the South that "Dixie" is among the most popular songs in the North, while in the South "John Brown's Body" is equally known and liked. These two songs, according to S. J. Adair Fitz-Gerald, were continually used "during the struggle between North and South, and the rest of the world wondered as half a great nation took up arms to the sound of 'John Brown's soul is marching on,' while the other half answered by defiantly playing the comic 'Dixie's Land.'"

It is reasonably certain that "John Brown's Body" was first sung in the South, and an undisputed fact that "Dixie" was written, composed, and first made known in the North.

### "DIXIE"

The only version of the famous song of "Dixie" which has the least literary merit is the one written by Gen. Albert Pike. It is worthy of notice here that the finest Puritan lyric we have was written by an Englishwoman, Mrs. Hemans, and the most famous if not the finest Southern war-song was written by a native of Massachusetts. Albert Pike was born in Boston, December 29, 1809, but most of his boyhood was spent in Newburyport. He became a teacher, but in 1831 visited the then wild country of the Southwest with a party of trappers. He afterward edited a paper at Little Rock, and studied law. He served in the Mexican War with some distinction, and on the breaking out of the Civil War enlisted, on the Confederate side, a force of Cherokee Indians, whom he led at the battle of Pea Ridge. After the war he edited the Memphis "Appeal" till 1868, when he settled in Washington as a lawyer. His "Hymns to the Gods" were published in "Blackwood's Magazine." He died in Washington, April 2, 1891.

The original song of "Dixie" was the composition of Daniel Decatur Emmett, of Bryant's minstrels, and was first sung in New York in 1860. Emmett was born at Mount Vernon, Ohio, in 1815. A writer in the Charleston "Courier," under date of June 11, 1861, says it is an old Northern negro air, and that the words referred to one Dix, or Dixy, who had an estate on Manhattan Island. Another theory is, that the name Dixie's Land was suggested by Mason and Dixon's line, of which so much was said in the days of slavery agitation. The first words used for the song in the South were from a poem entitled "The Star of the West," published in the Charleston "Mercury" early in 1861.

### "THE BONNIE BLUE FLAG"

Prior to the immense success of "Dixie," the Southern soldiers and their lassies sang "Hurrah for the Bonnie Blue Flag that bears a single star!" The authorship of the words is usually ascribed to Henry McCarthy, an actor, who probably first sang it in the New Orleans theater. He had fitted the words to the tune of "The Irish Jaunting-car," which name suffices to indicate the birthplace of the melody. One authority names Mrs. Annie Chambers-Ketchum as the poet, but the lady herself, although she published a book of poems and a number of translations, made no such claim. The song held its vogue in New Orleans after the capture of the city by the Union forces, and caused so much annoyance to General Butler that he issued a proclamation announcing that any man or woman who sang it would be fined twenty-five dollars.

From the records of the copyright department of the Confederate government, now preserved in Washington, the names of many popular Southern songs may be obtained, among them "Lorena," a sentimental ballad; "God Save the South," "Good-by, Sweetheart," "Pray, Maiden, Pray!" "The Southern Soldier Boy," "Her Bright Smile Haunts Me Still," "Farewell forever to the Star-Spangled Banner," "Call me not Back from the Echoless Shore," "Who Will Care for Mother Now?" "When this Cruel War is Over," and "A Virginia Marseillaise."

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Theodore Thomas

Anton Seidl

TWO DISTINGUISHED AMERICAN CONDUCTORS

### "JOHN BROWN'S BODY"

It was not till some time after the Civil War that the origin and early use of this song began with any definiteness to be traced. The facts, conjectures, and opinions now most current among investigating writers are substantially set forth in the following accounts by Col. Nicholas Smith, in his "Stories of Great National Songs," and Louis C. Elson, in "The National Music of America."

"It is a curious fact," says Colonel Smith, "that a war-song so gifted with power for victory should have an origin so disputed and involved. . . . Some writers—and there are no visible reasons why their story is not as believable as that of anybody else—claim that the music was adapted and the words paraphrased from an old Methodist camp-meeting hymn,* which drew its form and tune in turn from a domestic ballad of a thousand years ago. . . . The words [of the 'John Brown Song'] have been attributed to Mr. Charles S. Hall, of Charlestown, Mass., and in a letter to the Boston 'Transcript,' in 1874, he claims to have written most of the stanzas. Mr. Hall also says that the music set to the words was found by Mr. James E. Greenleaf, of Charlestown, in the archives of the church to which he was organist.

"A far better poem—fine in sentiment, perfect in meter, and smooth in rhythm—is that written by Miss Edna Dean Proctor. With the exception of Julia Ward Howe's 'Battle Hymn of the Republic,' it is the best poem ever adapted to the John Brown air."

The "John Brown Song," says Mr. Elson, "is a very old camp-meeting song, dating from at least 1856, and is said to have been used in Charleston, both in colored churches and among the firemen, long before the Civil War. At the outbreak of the war the Second Battalion of Massachusetts Infantry, familiarly known at that time as 'The Tigers,' received orders to occupy Fort Warren, in Boston harbor, and to place it in as good a state of defense as possible. The company possessed a glee-club, and from this club they had learned the Methodist hymn ['Say, brothers, will you meet us']. It was just the kind of rhythmic song that would fit itself to lighten labor with pick and spade and wheelbarrow, and while entrenchments were being thrown up and the rubbish of the old fort carted away, the men sang the swingy tune.

"Very soon they began to improvise verses of a less sacred character to the melody. No rhyming ability was necessary for such improvisations, since the lines are only repetitions of each other. One of the singers in the glee-club was an honest Scotchman, named John Brown. Many were the jokes that the soldiers used to play on their good-humored comrade. Finally a jest was made out of the similarity of the soldier's name to that of John Brown of Ossawatomie, and thus the first verse arose, and the song was entitled the 'John Brown Song.'

"The services of 'The Tigers' were not accepted, as an independent battalion, by the government, and many of the men thereupon enlisted in Col. Fletcher Webster's Twelfth Massachusetts Regiment. It was this regiment that bore the song to popularity. Two definite statements from eye-witnesses, in two different cities, will prove this. The present writer has spoken with many people who first heard the tune, and in a manner which imprinted it forever in their memory, on Boston Common, when Col. Fletcher Webster's men marched across it on their way from Fort Warren to the Providence depot, to take cars for New York; he has also the testimony of many who were present, that when the same regiment marched up Broadway in New York, they halted and sang the 'John Brown Song,' and it created the wildest enthusiasm among the multitude assembled. The Twelfth Massachusetts Regiment sang it into the war.

"It underwent another metamorphosis: Edna Dean Proctor set abolition words to the song, in honor of the more celebrated John Brown."

At last appeared Julia Ward Howe's "Battle Hymn of the Republic"; and Mr. Elson thus sums up "the evolution of the chief Northern song of the war": "A Methodist camp-meeting song, sung in some of the colored churches of the South, familiar in Charleston, and even made into a firemen's song in that city; then a camp-song of rather ribald style, carried into fame by the Twelfth Massachusetts Regiment; then an abolition ode by Edna Dean Proctor; finally 'The Battle Hymn of the Republic.'"

The statements made by Mr. Elson are abundantly supported by a narrative addressed in 1888 to the United Service Club, Philadelphia, by James Beale, who as a member of the "Webster Regiment" had a first-hand knowledge of the subject so far as it relates to that organization and to "The Tigers" above mentioned.

### "THE BATTLE HYMN OF THE REPUBLIC"

Inseparably wedded, then, to the tune of "John Brown's Body" are the words written by Mrs. Julia Ward Howe, beginning, "Mine eyes have seen the glory of the coming of the Lord." These were, in fact, inspired by the melody which she had heard on the battlefield while visiting the Army of the Potomac in 1861. The circumstances are interestingly narrated in the New York "Independent," September 22, 1898, by Florence Howe Hall:

"It was in December, 1861, that Mrs. Howe, in company with her husband, Governor and Mrs. Andrew, and other friends, visited Washington, itself almost in the condition of an armed camp. On their journey thither 'the watch-fires of a hundred circling camps' gleamed in the darkness, the railroad being patrolled by pickets. Mrs. Howe has told of the martial sights and sounds in the national capital, and of her drive to a distance of several miles from the city to see a review

*Colonel Smith supplies this note: John S. Wise (whose father was Governor of Virginia at the time John Brown was hanged) says in his volume "The End of an Era," p. 136: "The solemn swell of John Brown's Body, as sung by the Federal troops, is only an adaptation of a favorite camp-meeting hymn which I often heard the negroes sing as they worked in the fields, long before the days of John Brown. The old words were:

'My poor body lies a-mouldering in the clay,
My poor body lies a-mouldering in the clay,
My poor body lies a-mouldering in the clay,
While my soul goes marching on.'
Refrain:—'Glory, glory, hallelujah, etc.,
As my soul goes marching on.'"

of our troops. An attack of the enemy interrupted the programme, and the return drive was made through files of soldiers, who occupied almost the entire road. To beguile the tedium of their slow progress, Mrs. Howe and her friends sang army songs, among others, 'John Brown's Body.' This seemed to please the soldiers, who surrounded us like a river, and who themselves took up the strain, in the interval crying to us, 'Good for you!' Our poet had often wished to write words to be sung to this tune, and now, indeed, had she 'read a fiery gospel writ in burnished rows of steel.'

"She slept quietly that night; but waking before dawn, found herself weaving together the lines of a poem capable of being sung to the 'John Brown' tune. Line after line and verse after verse fell into place, and Mrs. Howe, fearing that they would fade from her mind, sprang out of bed, and in the gray half-light hastily wrote down her verses, went back to bed and fell asleep again.

"When she returned to Boston, she showed them to James T. Fields, then editor of the 'Atlantic Monthly.' He suggested the title 'Battle Hymn of the Republic,' and published them promptly. In the 'Atlantic Monthly' for February, 1862, the poem is printed on the first page, but the name of the author is not mentioned; indeed, no names are appended to the table of contents. On the cover of this number the American flag is substituted for the usual design. It may interest practical people to learn that Mrs. Howe received five dollars for her poem.

"Unlike many of the songs of the Civil War, it contains nothing sectional, nothing personal, nothing of a temporary character. Its author has repeated it to audiences without number, East, West, North and South. While we feel the beauty of the lines and their aspiration after freedom, even in the piping times of peace, it is only in time of storm and stress that their full meaning shines out."

### "MARYLAND, MY MARYLAND"

James Ryder Randall, author of the words of "Maryland, my Maryland," was born in Baltimore, January 1, 1839. He was educated at Georgetown College, District of Columbia, and when quite young went to Louisiana and became professor of English and the classics in Poydras College, Pointe Coupée parish. He contributed poems to the New Orleans "Sunday Delta," and in April, 1861, wrote his song "Maryland, my Maryland." At the close of the Civil War he became editor of the "Constitutionalist," published at Augusta, Ga., and subsequently of the "Chronicle" there. In 1905-07 he was editor of the "Morning Star," New Orleans.

"Maryland, my Maryland," first published in Baltimore, was set to the fine German Burschenlied which begins:

O Tannenbaum, O Tannenbaum,
Wie grün sind deine Blätter!

Longfellow's translation of which, "O hemlock-tree," etc., is well known. "My Maryland" became the finest battle-song of the Southern Confederacy during the Civil War. It has been adopted as the State hymn of Maryland, the only State in the Union that possesses a distinctive anthem.

### "TENTING ON THE OLD CAMP GROUND"

Walter Kittredge was born in Merrimack, N. H., October 8, 1834. His father was a farmer, and Walter was the tenth of eleven children. His education was received at the common school. He showed a strong predilection for music at a very early age, but never had a teacher in that art. He says in one of his letters: "My father bought one of the first seraphines made in Concord, N. H., and well do I remember when the man came to put it up. To hear him play a single melody was a rich treat, and this event was an important epoch in my child-life." Kittredge began giving ballad concerts alone in 1852, and in 1856 in company with Joshua Hutchinson, of the well-known Hutchinson family. In the first year of the Civil War he published a small, original, Union song-book. In 1862 he was drafted, and while preparing to go to the front he wrote in a few minutes both words and music of "Tenting on the Old Camp Ground." Like so many other good things in literature and art, this song was at first refused publication; but an immense popularity sprang at once from the author's own rendering of it, so that a Boston publisher employed somebody to write a song with a similar title, and in no long time the Messrs. Ditson brought out the original. Its sale reached the hundred thousands. Kittredge wrote numerous other songs. He spent his winters in traveling and singing with Joshua Hutchinson, and his summers at his pleasant home of Pine Grove Cottage, near Reed's Ferry, N. H., where he died July 8, 1905.

### "MARCHING THROUGH GEORGIA"

Henry Clay Work was author and composer of many well-known songs. "Babylon is Fallen," "Kingdom Coming," and "Marching Through Georgia," are among the lyrics which patriotism called forth from him during the Civil War, while "My Grandfather's Clock" is a later production which had immense popularity.

This song-writer was born in Middletown, Conn., October 1, 1832. The family is of Scottish origin, and the name is thought to have come from a castle, "Auld Wark upon the Tweed," famed in the border wars. When Henry was very young his father removed to Illinois, and the boy received but an irregular education. He relates that when eleven years old he thought that, as Greek and Latin had proved of great service to the world, it would be a noble enterprise to invent a few new languages. Accordingly he invented two, one in which he used the English alphabet inverted, and one for which he made an entirely new alphabet. Only the difficulty of obtaining writing-paper on the prairie prevented them from becoming literatures as well as languages. Two years after his invention of letters young Work was taken back to Connecticut and, greatly to his delight, apprenticed to a printer. While working faithfully at the case he also found time to study harmony, and to make modest poetical contributions to papers. His first song,

which brought him twenty-five dollars, belongs to this epoch. In 1865 he went abroad, and on his return he invested his then considerable fortune in the fruit-growing enterprise in Vineland, N. J. But financial and domestic misfortunes overwhelmed him, and for several years he left all the familiar scenes and associations, after which he went to New York city, where in 1875 he connected himself as composer with Mr. Cady of the former firm of Root and Cady, music publishers, who had held the copyrights of all his songs, and had lost them with their other property in the great fire in Chicago. Mr. Cady was reëstablishing business in New York, and brought out in quick succession songs of Mr. Work's, which have had large sales. The song-writer also became a somewhat successful inventor, and a patented knitting-machine, a walking doll, and a rotary engine are among his achievements. He died in Hartford, Conn., June 8, 1884.

### "ALL QUIET ALONG THE POTOMAC"

This famous song has had many claimants; but when the matter is looked into, only two remain about whose right to it there can be any serious discussion. These are Lamar Fontaine and Mrs. Ethelinda Eliot Beers ("Ethel Lynn"). Fontaine was born at Gay Hill, Tex. In 1840 his father moved to Austin, and was secretary to General Lamar, after whom the son was named. The family removed again, and young Fontaine describes himself as fond of all the pastimes of a wild frontier life, and says it was his delight to slip away from home and live among the Indians. He became a major in the Confederate army. After the war he wrote: "I have been endeavoring to eke out a living as pedagogue, with a helpless wife and child dependent upon my daily labors, with poor pay, and a cripple too; for I received eleven wounds during the war, and have lost my right limb."

In reply to a letter from James W. Davidson, author of "Living Writers of the South," Fontaine says: "Now, the poem in question was written by me while our army lay at Fairfax Court-House, or rather the greater portion, in and around that place. On the 2d day of August, 1861, I first read it to a few of my messmates, in Company I, 2d Virginia Cavalry. During the month of August I gave away many manuscript copies to soldiers, and some few to ladies in and about Leesburg, Loudoun county, Va. In fact, I think that most of the men belonging to the 2d Virginia, then commanded by Colonel Radford, were aware of the fact that I was the author of it. I never saw the piece in print until just before the battle of Leesburg (October 21, 1861), and then it was in a Northern paper, with the notice that it had been found on the dead body of a picket. I hope the controversy between myself and others, in regard to 'All Quiet along the Potomac to-night,' will soon be forever settled. I wrote it, and the world knows it; and they may howl over it, and give it to as many authors as they please. I wrote it, and I am a Southern man, and I am proud of the title, and am glad that my children will know that the South was the birthplace of their fathers, from their generation back to the seventh."

In a letter dated March 22, 1868, Alfred H. Guernsey, for many years editor of "Harper's Magazine," indorses Mrs. Beers's claim: "The facts are just these: The poem bearing the title 'The Picket Guard' appeared in 'Harper's Weekly' for November 30, 1861. It was furnished by Mrs. Ethel Beers, a lady whom I think incapable of palming off as her own the production of another."

Speaking on her own behalf, Mrs. Beers said: "The poor 'Picket' has had so many authentic claimants and willing sponsors that I sometimes question myself whether I did really write it that cool September morning, after reading the stereotyped announcement 'All quiet,' etc., to which was added in small type, 'A picket shot.' This letter had the same effect on me that the agonized cry of the real mother, 'Give her the living child!' had upon King Solomon, as he dangled the baby in one hand, and flourished the sword in the other." Mrs. Beers's claim is now regarded as indisputable.

Mrs. Beers was born in Goshen, N. Y., January 13, 1827. She was a direct descendant from John Eliot, "the Apostle to the Indians." Her first contributions to the press appeared under the nom de plume of "Ethel Lynn," one easily and prettily suggested by her very Saxon Christian name. After her marriage to William H. Beers she added her husband's surname, and over the signature Ethel Lynn Beers published many poems, among the best known of which are "Weighing the Baby" and "Which Shall it Be?" Mrs. Beers died in Orange, N. J., October 10, 1879, the day on which her poems were issued in book form.

The music of her song was composed by J. Dayton, who was leader of the band of the First Connecticut Artillery, and the composer of several other melodies.

### "WE ARE COMING, FATHER ABRAHAM"

The New York "Evening Post" in its issue of July 16, 1862, published the stirring verses of this song. Two weeks before, President Lincoln had called for 300,000 volunteers, and there is little doubt that a poet had much to do with bringing them in, for the appeal was copied all over the North, with credit to William Cullen Bryant. In due time that distinguished editor published a statement that the author was John S. Gibbons.

Fame overnight has many joyous sides, but a year later Gibbons suffered severely because of his poem. The sentiment of the mob in New York had never been friends to the antislavery cause, and when the draft riots broke out, the Gibbons home was sacked and the author and his little girls had to make their escape over the roofs.

Of the many settings of this song, that of the Hutchinson family, by whom it was first sung in public, is still preferred.

### OTHER WAR-SONGS

One of the most stirring of the marching-songs of the Civil War was the "Battle Cry of Freedom," although George Frederick Root, who wrote the words and composed the music, intended primarily to cheer the Union soldiers who had been captured by the enemy. "Tramp, Tramp, Tramp" has continued since

the restoration of peace to be sung at the camp-fires of the veterans, and has been adopted by the Salvation Army. Other Federal songs of great popularity were: "Old Shady," composed by B. R. Hanby; Root's setting of "The Vacant Chair," the pathetic words written by Henry S. Washburn; and "Mother Would Comfort Me," by Charles C. Sawyer. Three million copies of the last-named song were sold before the close of the war. The Southern songs "Who Will Care for Mother Now" and "When This Cruel War Is Over" may have been identical with those published under the same titles by Sawyer.

Even a catalogue of the war-songs of the Union armies would be out of place here, however, for in a single competition more than twelve hundred poems were submitted. The songs which had solaced the soldiers in the field were carried back to farm and city, but the inspiration which had brought them into being ceased with the war itself. The strife ended, men turned readily to songs of sentiment and of humor, of love and of the home. The memory of battles fought was indelibly impressed on the minds of the veterans of both North and South, but for a time the favorite song was "When Johnny Comes Marching Home," a jolly, swinging melody with a refrain that all could sing. The words and music were composed by Patrick Sarsfield Gilmore, who first published it under the pen-name of "Louis Lambert."

# CHAPTER VIII

## AMERICAN SONGS AND SONG-WRITERS (Continued)

Stephen Collins Foster—Negro Minstrels—John Howard Payne and "Home, Sweet Home"—"Ben Bolt"—"Rock Me to Sleep, Mother"—"Stars of the Summer Night"—"Rocked in the Cradle of the Deep"—"A Life on the Ocean Wave."

APART from the songs of patriotism, usually the product of some period of strife, the American output of song during the past half-century and more may compare favorably with that of the older nations of the world. Deterred from the composition of works in larger form, either vocal or instrumental, by the difficulty of securing a hearing, the American musician found the outlet for his inspiration in songs for the people; simple songs, not art-songs. A prodigious number were published, the melody as a rule being far superior to the words, the sales often mounting into the hundreds of thousands, enriching author and composer, and more frequently the publisher. The banality of the words has, indeed, been responsible for shortening the life of a score of "street-songs," where the melody deserved a better fate.

A mere catalogue of the names of "popular song-writers" who have achieved the distinction of seeing themselves in print, and the greater glory of being "featured" in vaudeville houses, would exceed the compass of this chapter, in which we must confine ourselves to brief accounts of men and women whose lyric outbursts have delighted generations of Americans, and whose music is known to-day in the four quarters of the globe, however little may be known of them.

First in importance among these, at home or abroad, is Stephen Collins Foster. Who is not familiar with "Old Uncle Ned," "Old Folks at Home," "Massa's in the Cold, Cold Ground," "Old Dog Tray," and "O Boys, Carry Me 'Long"? But how many know anything of the life of the extraordinary man who wrote them? He must have passed unnoticed through the streets when from every lighted concert-room, from almost every family circle, from every hand-organ or roaming ballad-singer's lips, were poured forth his irresistible melodies. He wrote between two hundred and three hundred popular songs—more than any other American; and though they are not of equal popularity or merit, we have yet to hear one which is devoid of meaning in the words or of beauty in the air.

Stephen Collins Foster was born in Pittsburg, Pa., July 4, 1826. He was a musician almost from his cradle, and at the age of seven had mastered the flageolet without a teacher. Every instrument in turn gave up its sweetness to his touch; but he never aimed to become a distinguished performer. To compose the words and music of a song was his chief delight from boyhood. He wrote the words first, and then hummed them over and over till he found notes that would express them properly. His first published song appeared in 1842, when he was a merchant's clerk in Cincinnati; a second was published the same year in Baltimore. The success of these impelled him to give up business and devote himself to composition for a livelihood. He returned to Pittsburg, where he married. Foster had a wide range of culture, was an eager reader, and proficient in French and German, and was somewhat of a painter. The few who became his intimates spoke enthusiastically of his varied powers; but he was retiring and sensitive. He attempted to illustrate one of his pathetic songs, and handed the sketch with the manuscript to his publisher, who looked at it a moment, and said pleasantly, "Oh! another comic song, Mr. Foster!" The artist tore up the sketch, and made no more pictures for the public.

It has been said that Foster received $15,000 for "Old Folks at Home." This is incorrect; but one pub-

lishing house paid him nearly $20,000 for those of his compositions which were issued by them. His songs have been translated into most of the European and some of the Asiatic languages.

Foster spent his last years in New York, where the most familiar sound was a strain of his own music, and the least familiar sight a face that he knew. He became somewhat improvident, and would sell for a few dollars a song that brought a large sum to its purchaser. Several of his best were composed in a back room of an old down-town grocery, on pieces of brown wrapping-paper. He died in a hospital, to which he had been carried from a hotel in the Bowery, January 13, 1864.

There is no reason for believing that Foster was directly inspired by the melodies of the negro slaves, or that he sought merely to imitate them. Recent investigations appear to show that undue prominence has been given the influence of the negro on American music; that many of the plantation songs were of European and not African origin, and that the peculiar quality of some of the religious music affected by the negroes was due to their inability to do more than express what they had learned from the whites in a patois of music as well as of language. Foster, however, was of Southern descent through his mother, and "often," says Elson, "attended negro camp-meetings." The same authority tells us that Foster "studied the music of the colored people with assiduity." This music, Elson says, "is the direct outgrowth of American surroundings, of Southern life." Foster found a ready market for his work through the negro minstrels, those singers who gave an immensely popular form of variety show in which white men "blacked up," wore kinky wigs, and sought, with some exaggeration, to represent the characteristics of the black race as known in America.

Thomas D. Rice (1808-60) was the reputed originator of negro minstrelsy. Tradition has it that he heard a negro singing a dance-song in Cincinnati, and that in 1830, being then in Pittsburg, he borrowed the clothing of a negro porter named Cuff, and publicly gave his version of the negro's performance. The audience was mightily pleased, and the "burnt-cork" entertainment was frequently repeated. Later, Rice toured the Eastern cities, and eventually made a decided hit in London. At first this form of entertainment was known as "Jim Crow," from Rice's song:

> O, Jim Crow's come to town, as you all must know,
> An' he wheel about, he turn about, he do jis so,
> An' ebery time he turn about, he jump Jim Crow.

Among the host of imitators who benefited from Rice's initiative was Edward P. Christy, who organized a troupe in 1842, gave performances in New York city for eight years, and met with an enthusiastic reception in London. Foster's "Old Folks at Home" was composed for Christy, and when first printed it bore Christy's name as author and composer. Foster is said to have received $500 from the minstrel for this valuable advertisement.

"O, Susanna," "The Louisiana Belle," "My Old Kentucky Home," "Gentle Annie," "Willie, We Have Missed You," and "Come Where My Love Lies Dreaming" are among the best known of Foster's songs not already mentioned. "Old Black Joe" has been extensively sung as a chorus in all parts of the world, and of late has been an especial favorite with the German singing societies in America.

### "HOME, SWEET HOME"

Though in later years John Howard Payne became the "homeless bard of home," the home of his childhood must have been delightful. He was born in New York, June 9, 1792, and was one of a large group of brothers and sisters.

While he was a little fellow, his father, William Payne, moved to East Hampton, the most easterly town in Long Island, situated upon its jutting southern fork. It was a romantic place, settled by fine New England families, who lived in amicable relations with the red men that lingered about this ancient home of the Montauk tribe. Lyman Beecher was preaching in the church upon the one wide village street when the elder Payne went there to become principal of the Clinton Academy, then a flourishing school, one of the earliest upon the island. In this town the little Paynes roamed among pleasures, though not among palaces, and their home, which is still kept intact by the inhabitants of the quaint old place, although "homely" indeed to modern eyes, must have been quite fine enough in its day. The Payne family held a high position, and the children had the advantage of cultured society abroad as well as at home. The family moved to Boston, where the father became an eminent teacher. John Howard was a leader in sports and in lessons too. He raised a little military company, which he once marched to general training, where Major-General Elliot extended a formal invitation to the gallant young captain, who led his troop into the ranks to be reviewed with the veterans of the Revolution.

William Payne was a fine elocutionist, and in the "speaking," which formed a prominent part of the school programme, his son John Howard soon excelled. Literary tastes cropped out also, and he published boyish poems and sketches in "The Fly," a paper edited by Samuel Woodworth.

When thirteen years old, Payne became clerk of a mercantile house in New York. He secretly edited a little paper called "The Thespian Mirror." John W. Francis, in his "Old New York," says of him at this period: "A more engaging youth could not be imagined; he won all hearts by the beauty of his person, his captivating address, the premature richness of his mind, and his chaste and flowing utterance." A benevolent gentleman at his own expense sent young Payne to Union College. His career there was suddenly closed by the death of his mother and pecuniary losses of his father. He decided to try the stage in hopes of assisting the family, and when seventeen years old he achieved success as Young Norval at the Park Theater in New York. He then played in Philadelphia and Baltimore, and was acting in Boston when his father died. He soon sailed for England, and appeared at Drury Lane Theater, when but twenty years of age. In 1826 he edited a London dramatic paper, called "The Opera Glass," and for twenty years he experienced more than the ordinary mingling of pleasant and

evil fortune. Payne was much praised, but on the whole his life was sorrowful and hard. He wrote several successful dramas, and his tragedy of "Brutus," which was written for Edmund Kean, has continued to be played occasionally.

While Charles Kemble was manager of Covent Garden Theater, in 1823, he bought a quantity of Payne's writings. Among them was a play entitled "Clari, the Maid of Milan." Payne was almost starving in an attic in the Palais Royal, Paris, when at Kemble's request he altered this play into an opera, and introduced into it the words of "Home, Sweet Home." It contained two stanzas—a third and fourth—which have since been dropped. Miss Tree, elder sister of Mrs. Charles Kean, was the prima donna of the opera, and sang the song. It won for her a wealthy husband, and enriched all who handled it, while the author did not receive even the £25 which he reckoned as the share that this opera should count in the £230 for which he sold his manuscripts. One hundred thousand copies of the song were sold in a single year, and it brought the original publisher two thousand guineas (over $10,000) within two years from its publication. Payne returned to this country in 1832, and nine years later he received the appointment of American consul at Tunis, Africa. He was recalled in 1845 and reappointed in 1851. He died at Tunis, April 10, 1852.

In 1883 Payne's remains were brought to the United States. They lay in state in New York, and were then taken to Washington and entombed, with appropriate ceremonies. The incident recalled to an old concert-goer a scene in that city in December, 1850, when Jenny Lind sang "Home, Sweet Home," with Payne in a front seat.

Parke, in his "Musical Memoirs," says that the air to which "Home, Sweet Home" is set is from a German opera; but other authorities agree in calling it a Sicilian air adapted by Sir Henry Rowley Bishop. Donizetti introduced a slightly altered form of the air into his opera of "Anna Bolena," at the suggestion of Madame Pasta, the celebrated singer.

Without entering into controversy regarding the authorship of the air, it seems only fair, in the light of more recent investigation, to say that Bishop asserted his claims in the most unmistakable way. The late Charles Mackay gives the Bishop version of the origin of the melody, and quotes Sir Henry as saying that in early manhood he had been engaged by a London house to edit a collection of the national music of all countries. In the course of his labors he discovered that he had no Sicilian air, and as a Sicilian melody had been announced, Sir Henry thought he would invent one. The result was the now well-known air of "Home, Sweet Home," which he arranged to the verses of Payne. Believing the air to be Sicilian and non-copyright, other publishers issued the song in cheaper form, but the London publisher brought actions against them which he won on the sworn evidence of Sir Henry Bishop, who declared himself to have been the composer.

Charles Mackay declares that this song "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it."

"BEN BOLT"

The name of Thomas Dunn English has long been familiar to American students of letters, but till somewhat recently was not generally associated with this widely popular song. The music appeared with only the composer's name attached, and that has often been given incorrectly.

Thomas Dunn English was born in Philadelphia, June 29, 1819. He received the degree of M.D. from the University of Pennsylvania in 1839, was called to the bar in 1842, and was a practising physician in Newark, N. J., from 1859. He was for years devoted to literary pursuits, as author, editor, and contributor to various periodicals. A selection from his historical poems was published in New York (1882) under the title of "American Ballads."

"Ben Bolt" was written in 1843. Its author was visiting in New York, and N. P. Willis, who with George P. Morris was editing the "New Mirror," asked him for a gratuitous contribution, and suggested that it be a sea-song. English promised one, and on returning to his home, attempted to make good his word. Only one line that smacked of the sea came at his bidding; but at a white heat he composed the five stanzas of "Ben Bolt," as it now reads, betraying the original intention in the last line of the last stanza. Within a year the poem had been reprinted in England, and its author then thought it might be a still greater favorite if set to appropriate music. Dominick M. H. Hay wrote an air for it, which was never printed; and English wrote one himself, which, although printed, had no sale. It was written entirely for the black keys. In 1848 a play was brought out in Pittsburg, Pa., called "The Battle of Buena Vista," in which the song of "Ben Bolt" was introduced. A. M. Hunt, an Englishman, connected with western journalism, had read the words in an English newspaper, and gave them from memory to Nelson Kneass, filling in from his imagination where his memory failed. Kneass adapted a German melody to the lines, and they were sung in the play. The drama died, but the song survived.

A music publisher of Cincinnati obtained the copyright, and it was the business success of his career. In theaters, concert-rooms, minstrel-shows, and private parlors nothing was heard but "Ben Bolt." It was ground on hand-organs, and whistled in the streets, and "Sweet Alice" became the pet of the public. A steamboat in the West and a ship in the East were named after her. The steamer was blown up, and the ship was wrecked; but Alice floated safely in the fragile bark of song. The song went abroad, and obtained great popularity in England. The streets of London were flooded with parodies, answers, and imitations, printed on broadsides, and sung and sold by curbstone minstrels. A play was written there, based upon it, and as late as 1877 a serial novel ran through a London weekly paper of note, in which the memories evoked by the singing of "Ben Bolt" played a prominent part in the catastrophe. English died in Newark, April 1, 1902.

Nelson Kneass came of a good family, but preferred a semi-vagrant life. He was a teacher of music in New York, and a singer in the Park Theater, and afterward became a negro minstrel. He was a jolly,

companionable fellow, "nobody's enemy but his own," and ended a precarious existence in poverty. He always complained that he received but a trifle for the music. The author of the words never received anything, not even a copy of the published song, and when he complained of mutilation in the words, he was told that they were decidedly improved!

"ROCK ME TO SLEEP, MOTHER"

Mrs. Elizabeth Akers Allen, first known to the literary world under the pen-name of "Florence Percy," was born in Strong, Maine, October 9, 1832. In 1860 she married Paul Akers, the sculptor, who died within a year. She afterward married E. M. Allen, of New York.

While in Italy, she sent to the Philadelphia "Saturday Evening Post" her song "Rock me to Sleep, Mother." It was published, and immediately became immensely popular. Within six years from that time, several persons had so identified themselves with the favorite as to imagine that it had been evolved from their own inner consciousness. The most persistent of these claimants was one Hon. Mr. Ball, of New Jersey, who in a many-columned article in the New York "Tribune," and in the most absurd pamphlet ever written, attempted to prove that that mother was his mother, and the lullaby was one she sang or might have sung to him. In a witty and convincing reply in the New York "Times" of May 27, 1867, the lady's claim is not much insisted upon, it being deemed unnecessary, but the Hon. Mr. Ball's "title to Mrs. Akers's mansion in the literary skies" is disposed of forever. The reply was written by William D. O'Connor, of Washington, who apprised Mrs. Allen of his friendly act only after the manuscript had been sent to the printer.

This song has been set to music by many composers, and made merchandise by as many publishers; but its author never received for it any compensation except the five dollars paid her by the journal in which it originally appeared. The Messrs. Russell & Co., of Boston, who published the well-known air to it, composed by Ernest Leslie, acknowledged that they had made more than four thousand dollars on the song, and they sent a messenger to Mrs. Allen, offering five dollars apiece for as many songs as she would write for them, which should be equally popular. The royal offer was not accepted then; but when Mrs. Allen was a homeless widow, with two children in her arms, she sent the firm a little song—which was promptly rejected, with the simple comment that they "could make nothing of it."

The air preferred is the production of J. Max Müller, son of a noted German composer. He was born in Altenburg, Germany, June 19, 1842, received a musical education, and came to the United States in 1860. On the breaking out of the Civil War he enlisted in the Twenty-ninth New York Volunteers, and subsequently was on the staff of General Steinwehr. He participated in many of the battles of the Army of the Potomac, and composed many songs while in the field. In 1866 he settled in West Chester, Pa., where he taught music.

"STARS OF THE SUMMER NIGHT"

These peculiarly melodious words are from Longfellow's "Spanish Student," and the air which suits them so finely was written by Alfred H. Pease, one of the most melodious of American composers. He was born in Cleveland, Ohio, about 1838. When very young he manifested great love for music and considerable power of producing it. Before he was six years old he could play melodies upon the piano, improvising unique variations. Yet his friends were so opposed to his becoming a professional musician that he was educated without reference to this inclination. At the age of eighteen he left college, and went to Europe for his health. His studies were completed in Germany, in whose musical atmosphere his ruling passion became so strong that the consent of his parents was finally obtained, and he devoted himself to music under the most eminent masters. He composed the music of more than eighty songs, but is best known as a writer of opera and orchestral music, and as an accomplished pianist. Pease long resided in New York. He died in St. Louis, July 13, 1882.

Besides the songs of home, of love, and of sentiment in general, many of the best of sea-songs in English are the work of American poets and musicians. Of these, the two following are of world-wide fame.

"ROCKED IN THE CRADLE OF THE DEEP"

Mrs. Emma Willard was an eminent teacher, and author of several well-known schoolbooks and other works. Of all that she wrote, the best-known production is this noble song. Mrs. Willard's maiden name was Hart. She was born in Berlin, Conn., February 23, 1787, and died in Troy, N. Y., April 15, 1870. John Lord's biography of her is accompanied by two fine presentations of her striking face.

"Rocked in the Cradle of the Deep" was written during Mrs. Willard's passage home from Europe, in 1830. The Duke de Choiseul was on board the vessel, and hearing her repeat the first two lines, urged her to finish the song. He composed music for it, but his air has been supplanted by the more appropriate melody of Joseph Philip Knight (1812-87), with which alone it is now associated. Knight was an Englishman. He composed many fine songs, those that relate to the sea being especially good. He taught music in Mrs. Willard's school, and also in New York city.

"A LIFE ON THE OCEAN WAVE"

Epes Sargent, author of this song, was born in Gloucester, Mass., September 27, 1812. He was well known as the author of much graceful prose and verse, and the editor of several fine collections. He was a journalist and long resided in Boston, where he died December 31, 1880. What follows is Sargent's own history of the song:

"'A Life on the Ocean Wave' was written for Henry Russell. The subject of the song was suggested to me as I was walking, one breezy, sun-bright morning in spring, on the Battery, in New York, and looking out upon the ships and the small craft under full sail. Having completed my song and my walk together, I

went to the office of the 'Mirror,' wrote out the words, and showed them to my good friend, George P. Morris. After reading the piece, he said, 'My dear boy, this is not a song; it will never do for music; but it is a very nice little lyric; so let me take it and publish it in the "Mirror."' I consented, and concluded that Morris was right. Some days after the publication of the piece, I met Russell. 'Where is that song?' asked he. 'I tried my hand at one and failed,' said I. 'How do you know that?' 'Morris tells me it won't answer.' 'And is Morris infallible? Hand me the piece, young man, and let us go into Hewitt's back room here, at the corner of Park Place and Broadway, and see what we can make out of your lines.'

"We passed through the music store. Russell seated himself at the piano; read over the lines attentively; hummed an air or two to himself; then ran his fingers over the keys; then stopped as if nonplussed. Suddenly a bright idea seemed to dawn upon him; a melody had all at once floated into his brain, and he began to hum it, and to sway himself to its movement. Then striking the keys tentatively a few times, he at last confidently launched into the air since known as 'A Life on the Ocean Wave.' 'I've got it!' he exclaimed. It was all the work of a few minutes. I pronounced the melody a success, and it proved so. The copyright of the song became very valuable, though I never got anything from it myself. It at once became a favorite, and soon the bands were playing it in the streets. A year or two after its publication, I received from England copies of five or six different editions that had been issued there by competing publishers."

# CHAPTER IX

## AMERICAN SONGS AND SONG-WRITERS (Concluded)

"The Old Oaken Bucket"—"The Old Sexton"—"Rain on the Roof"—"Woodman, Spare that Tree"—"Trancadillo"—"Sparkling and Bright"—"The Rainy Day."

### "THE OLD OAKEN BUCKET"

A VOLUME by Samuel Woodworth, published in New York with a eulogistic introduction by George P. Morris, contained one hundred poems save one, and the lacking one is the only poem of Woodworth's known to fame—"The Old Oaken Bucket," which was not then in existence.

Woodworth was born in Scituate, Mass., January 13, 1785. His father was a farmer, and very poor. At fourteen Samuel had picked up but little reading, writing, and arithmetic, when he began to make rhymes which the village authorities—the minister and the schoolmaster—saw and pronounced remarkable. The minister took him into his own family, and instructed him in English branches and Latin; but verse-making kept him from study. The minister tried to raise money enough to carry him through college, but the undertaking failed. Woodworth chose the calling of a printer, but at the end of his apprenticeship in a Boston office he had wearied of the arduous work. He planned a journey to the South, and a friend who had often given him the same kind of assistance supplied a purse that would take him a little way. He vainly asked for work at the printing-offices along his route, and arrived in New Haven with blistered feet and an empty pocket. With additional funds from his generous friend, he continued his journey to New York, where he found work and a still further loan awaiting him. He next established at New Haven (1807) a weekly paper, procuring an outfit on credit. It was called the "Belles-Lettres Repository," and was dedicated to the ladies, but the brothers, lovers, and husbands failed to buy, and a crash, of course, ensued. Woodworth made other unsuccessful endeavors of the same kind, and at length he became associate editor of the New York "Mirror," and subsequently edited several other periodicals.

"The Old Oaken Bucket" was written in the summer of 1817, when Woodworth, with his family, was living in Duane Street, New York city. One hot day, he came into the house, and pouring out a glass of water, drained it eagerly. As he set it down, he exclaimed, "That is very refreshing, but how much more refreshing would it be to take a good, long draught from the old oaken bucket I left hanging in my father's well, at home."

"Selim," said his wife, addressing him by his pen-name, "wouldn't that be a pretty subject for a poem?"

At this suggestion, Woodworth seized his pen, and as the home of his childhood rose vividly to his fancy, he wrote the now familiar words. The name of Frederick Smith appears as composer of the air, but he was merely the arranger. The melody is adapted from Kiallmark's music written for Moore's "Araby's Daughter." Woodworth died in New York, December 9, 1842.

### "THERE'S NAE ROOM FOR TWA"

This Scotch-sounding ballad dates from 1852, and is attributed to Gertrude Danby and Gustave Satter. Of the former, the author of the words, all record is lost. Satter was once a well-known musician, who was born in Triest about 1825, and came to New York city many years ago. He gave his first concert in the music store of G. Schirmer, on Broadway. He exhibited

much musical genius, and was especially famed for the ease and rapidity with which he read music at sight. He spent much time in Europe, and later resided in Savannah, Ga.

"THE OLD SEXTON"

Park Benjamin, author of the words of "The Old Sexton," was born in Demerara, British Guiana, August 14, 1809. His parents had removed there from New England, and on account of illness in his infancy, which resulted in serious lameness, Park was sent to his father's home in Connecticut for medical treatment. He studied at Harvard and Trinity colleges, and began to practise law in Boston. He soon left the profession, devoted himself to literary pursuits, and became founder, editor, or contributor of several American magazines. His lyrics attained wide popularity, but have never been collected; some of them, it is said, have not even been in print, but have descended from school-boy to school-boy as declamations. He died in New York, September 12, 1864. "The Old Sexton" was written expressly for Henry Russell, who composed the music.

"RAIN ON THE ROOF"

Coates Kinney, author of "Rain on the Roof," was born in Yates county, N. Y., November 24, 1826. He obtained a liberal education, and became a teacher, an editor, and a lawyer. In the Civil War, he was a paymaster in the Federal army, and at its close he left the service with the brevet of lieutenant-colonel. He published several volumes of poems. He died in 1904.

Kinney gives this account of the origin of the song: "The verses were written when I was about twenty years of age, as nearly as I can remember. They were inspired close to the rafters of a little story-and-a-half frame house. The language, as first published, was not composed—it *came*. I had just a little more to do with it than I had with the coming of the rain. The poem, in its entirety, came and asked me to put it down, the next afternoon, in the course of a solitary and aimless squandering of a young man's precious time along a no-whither road through a summer wood. Every word of it is a fact, and was a tremendous heart-throb."

The verses were sent to Emerson Bennett, at that time editor of the "Columbian," at Cincinnati, who threw them aside, as not being quite up to the "Columbian's" standard! A few days later, the publisher of the paper, Penrose Jones, rummaging in the drawers of rejected manuscripts, came across Kinney's, and holding it up, asked, "What the dickens do you mean, Mr. Bennett, by putting this in here?" The next day it went into print in the "Columbian," and immediately afterward it went all over the world. These words have been set to music by various composers. The version of James G. Clark is the one that has survived.

"'TIS SAID THAT ABSENCE CONQUERS LOVE"

Frederick William Thomas, author of the words of this song, was born in Providence, R. I., October 25, 1808. He passed his infancy in Charleston, S. C., and his youth in Baltimore. In 1830 he removed to Cincinnati. Later he removed again to the South. He was a lawyer, an editor, a professor, a Methodist minister, a librarian, a lecturer, and a stump-speaker; and through and amid all of these callings he was a prolific writer of prose and verse. At the close of the Civil War he was editing the "South Carolinian," at Columbia. He died in 1866.

The familiar verses "'Tis said that absence conquers love" appeared about 1830, and were set to music by E. Thomas.

"WOODMAN, SPARE THAT TREE"

George P. Morris's songs have in them the something which lives in the memory and the heart. They seem like happy accidents of a mind that could arrange and make available the talent of other men, rather than originate. With N. P. Willis he conducted the New York "Mirror," the "New Mirror," and the "Home Journal." Samuel Woodworth, whose "Old Oaken Bucket" is founded on the same sentiments that make Morris's songs popular, started the "Mirror" with him, when Morris was but twenty-one years old; but Woodworth soon left the firm. Morris was born in Philadelphia, October 10, 1802, but his life is entirely associated with New York city, where he died July 6, 1864.

The following is his own account of the way in which "Woodman, Spare that Tree" came to be written: "Riding out of town a few days since, in company with a friend, who was once the expectant heir of the largest estate in America, but over whose worldly prospects a blight has recently come, he invited me to turn down a little romantic woodland pass, not far from Bloomingdale. 'Your object?' inquired I. 'Merely to look once more at an old tree planted by my grandfather, near a cottage that was once my father's.' 'The place is yours, then?' said I. 'No, my poor mother sold it'—and I observed a slight quiver of the lip at the recollection. 'Dear mother!' resumed my companion, 'we passed many, many happy days in that old cottage; but it is nothing to me now. Father, mother, sisters, cottage—all are gone!' After a moment's pause he added, 'Don't think me foolish. I don't know how it is, I never ride out but I turn down this lane to look at that old tree. I have a thousand recollections about it, and I always greet it as a familiar and well-remembered friend. In the by-gone summer-time it was a friend indeed. Its leaves are all off now, so you won't see it to advantage, for it is a glorious old fellow in summer, but I like it full as well in winter-time.'

"These words were scarcely uttered, when my companion cried out, 'There it is!' Near the tree stood an old man, with his coat off, sharpening an axe. He was the occupant of the cottage. 'What do you intend doing?' asked my friend, in great anxiety. 'What is that to you?' was the blunt reply. 'You are not going to cut that tree down, surely?' 'Yes, I am, though,' said the woodman. 'What for?' inquired my companion, almost choked with emotion. 'What for? Why, because I think proper to do so. What for? I like that! Well, I'll tell you what for. This tree makes my dwelling unhealthy; it stands too near the house. It renders us liable to fever and ague.' 'Who told you that?' 'Dr. S——.' 'Have you any other reason for wishing it cut down?' 'Yes—I am getting old; the woods are a great way off, and this tree is of

some value to me to burn.' He was soon convinced, however, that the story about the fever and ague was a mere fiction, for there had never been a case of that disease in the neighborhood; and was then asked what the tree was worth for firewood. 'Why, when it's down, about ten dollars.' 'Suppose I make you a present of that amount, will you let it stand?' 'Yes.' 'You are sure of that?' 'Positive.' 'Then give me a bond to that effect.' I drew it up, it was witnessed by his daughter, the money was paid, and we left the place with an assurance from the young girl, who looked as smiling and beautiful as a Hebe, that the tree should stand as long as she lived."

Henry Russell composed the appropriate melody, and the tree which the woodman had spared was crowned with undying greenery. He says: "After I had sung the noble ballad of 'Woodman, Spare that Tree,' at Boulogne, an old gentleman among the audience, who was greatly moved by the simple and touching beauty of the words, rose and said, 'I beg your pardon, Mr. Russell, but was the tree really spared?' 'It was,' said I. 'I am very glad to hear it,' said he, as he took his seat amidst the applause of the whole assembly."

### "TRANCADILLO"

The words of this song were written by Caroline Howard Gilman, who was the daughter of Samuel Howard, and was born in Boston, October 8, 1794. When sixteen years old, she wrote a poem, "Jephtha's Rash Vow," soon followed by "Jairus' Daughter," both of which were published in the "North American Review." In 1819 she married the Rev. Samuel Gilman, and removed to Charleston, S. C. She published a series of volumes of prose and poetry, most of which are embodied in "Poems and Stories by a Mother and Daughter" (1872). After the Civil War Mrs. Gilman resided in Cambridge, Mass. Of her little song "Trancadillo" she writes: "The following graceful harmony, long consecrated to Bacchanalian revelry, has been rescued for more genial and lovely associations. The words were composed for a private boat-party at Sullivan's Island, South Carolina, but the author will be glad to know that the distant echoes of other waters awake to the spirited melody. A portion of the original chorus has been retained, which, though like some of the Shakespearian refrains, seemingly without meaning, lends animation to the whole." She died in Washington, September 15, 1888.

The air of "Trancadillo" was composed by Francis H. Brown, a New York composer and music-teacher, who later resided in Stamford, Conn.

### "SPARKLING AND BRIGHT"

Charles Fenno Hoffman, author of "Sparkling and Bright," was born in New York city, February 7, 1806. When he was eleven years old, he was one day down upon the Cortlandt Street pier watching a steamboat coming in. He sat with his feet swinging over the side, and one of his legs was crushed by the boat; yet he afterward became noted for grace in outdoor sports. He was graduated at Columbia College, studied and practised law in New York, and established the "Knickerbocker Magazine," which he edited for a while. He devoted himself to literature until about 1850, when he was attacked by a mental disorder and became an inmate of an insane asylum. He died in Harrisburg, Pa., June 7, 1884. The music with which "Sparkling and Bright" has always been associated was composed for these words by James B. Taylor.

"Smoking Away," written by Francis M. Finch, has long been familiarly sung to the air of "Sparkling and Bright." Finch was born at Ithaca, N. Y., June 9, 1827, was educated at Yale, was admitted to the bar, and began to practise law in his native town. He was collector of internal revenue for the 26th district of New York, 1861-65, and was for many years a judge of the Court of Appeals in that State. As counselor to Ezra Cornell he assisted in the organization of Cornell University. He wrote the well-known poems "Nathan Hale" and "The Blue and the Gray." He died in Ithaca, July 31, 1907.

### "THE RAINY DAY"

The author of "The Rainy Day," Henry Wadsworth Longfellow, was born in Portland, Maine, February 27, 1807. He was for many years professor of modern languages and literature at Harvard, and resided in Cambridge till his death, March 24, 1882. The main facts of his life and work are too well known, or too easily accessible, to need presentation here.

The music is by William Richardson Dempster, who was born in Keith, Scotland, in 1809. He spent his early life in Aberdeen, where he was apprenticed to a quill-maker, but followed the bent of his own genius in quitting his trade and devoting himself to music. He emigrated to the United States, remained several years here, and afterward, by frequent voyages, spent his life about equally on the two sides of the Atlantic.

One of his earliest successful publications was his music for Tennyson's "May Queen," and the frequent songs introduced in Tennyson's longer poems became his especial favorites for composition. His musical setting of these is the work by which he is best known, and his own singing of them constituted the chief attraction of his concerts. Their popular success was much greater in America than in Great Britain. His voice lacked the strength and volume necessary in a large hall, but in parlor singing his performances were exquisitely effective.

In his early professional life Dempster was greatly aided and encouraged by Mrs. Isabella Browning, a pianist of note, who at that time was at the head of musical affairs in Aberdeen. In his later years the income from his published music made him independent. He died in London, March 7, 1871, surrounded by friends to whom he had long endeared himself by his warm-hearted and genial disposition.

Other favorites of former days, and songs now loved and sung, whether the gift of a past generation or of our own time, deserve a place in any survey of this kind, and but for the limits prescribed to the present work some of them would have been included here. The aim has been, not the presentation of an exhaustive list, but to show by selected examples something of the origin and development of this form of American music, that its varied character may appear in proper relation to musical history in its general aspects as outlined in this series.

# SPECIAL ARTICLES

# I. NATIONALITY IN MUSIC

Distinctively American Music, Like the American Nation, is "yet to be"—Composers the Mouthpieces of Their Contemporaries—No Significance Attaches to Negro or Indian Melodies—Hopeful Outlook for the Coming Generation of American Composers.

MORE than two centuries of continuous constructive progress have been required to bring music in America to its present state of scientific development, for time alone can produce men of genius and inspiration necessary to produce great art. Of all the arts, music is admittedly the last to develop in any given civilization; but one would hardly be justified in inferring from this that the degree of perfection exhibited in the music of any given nation depends necessarily on the higher or lower state of civilization to which that nation has attained. Composers, like poets, are the children of their times, and are greatest when they most vividly reflect the dominant spirit of their race and age.

History colors every branch of art, and none more than the art of music, the most simple and spontaneous mode of giving expression to a natural feeling or emotion. Quite independently of the state of civilization in which they live, men naturally sing of that of which their heads and hearts are full; so that we find in those countries where the art of music is most scientifically cultivated, and has attained its highest development, the characteristics of what may be termed national or folk-music most strictly preserved among the less educated classes. Whether the relations of cause and effect which have been attributed to the simultaneous presence in a country of a large amount of folk-music, and of a distinctive and well-defined national school of music are properly so attributable or not, the history of music proves that those countries which are most rich in national or folk-melodies have, as a rule, produced the greatest composers; or, in other words, that the best music has been written in countries where the greatest amount of national feeling prevails. So strongly marked, indeed, is this fact that one is almost tempted to state as axiomatic that music to be great must in a certain sense be national, and that there can be no national music without a strongly marked and uniform national feeling.

Folk-music, which comes to us oftentimes from so remote a past that its primary origin is practically undiscoverable, is an effect and not a cause of this national feeling. And the same cause which leads a people united in patriotic sentiment and racial instinct to express the first simple emotions of their heart in song, produces in time the great composer—the more finished product, the more perfect flower of the artistic seed thus sown. The popular airs of a nation might well be called the unconscious soul-utterances of the people; for their authors are for the most part unknown. Such airs grow and develop almost unawares; their very existence in most instances is due to some great national crisis, to some wave of national feeling or emotion. At times they emerge from the fiery crucible of a nation's anguish; at other times the irrepressible outburst of a nation's joy gives them being.

But if such tunes or melodies could indeed be the origin, basis, or foundation of a school of music in themselves, and apart from the innate feeling of national union of which they are the expression, we should long ago have had a national school of music in America; for, as has been justly observed, there is in this country an almost inexhaustible store of folk-music of various kinds on which the American composer might draw for thematic material were he so minded.

National music has been defined by an eminent critic as that music which, appertaining to a nation or tribe whose individual emotions and passions it expresses, exhibits certain peculiarities more or less characteristic which distinguish it from the music of any other nation or tribe. Taking this definition as a standard or measure of our musical productiveness up to the present time, it can hardly be maintained that we have as yet produced any music which could properly be called distinctively national; and for this reason, perhaps more than for any other, we have not as yet produced any music which with propriety might be called great. As we have seen above, it is those countries where music, however simple in form and structure, has been a part of the everyday life of the great majority of the people, an inheritance which has come to them with their national traits and characteristics, where it is a means of expression for a feeling or emotion more strongly marked than ordinary, that have produced the greatest musical minds. In such countries the composer has become, as it were, the mouthpiece of the feelings of his contemporaries, and has voiced the unexpressed emotions and impulses of many generations.

Musical development brought about in this way, from the bottom upward, is logical and consistent. But in America the process would seem to have been reversed. With us, music, beginning by being the recreation, fad, or fancy of the more cultivated classes, has in a manner filtered down until it has reached the level of the great mass of people, who are just beginning to realize and appreciate what music means, but have not as yet had the time or the cultivation necessary to understand or utilize its possibilities as a medium of emotional expression. Such a development is both illogical and inconsistent, and one is tempted to be-

lieve that before music in America can attain and compass a distinctive national expression, it must be built up in this country, as it has been in others, from the basis and foundation of a feeling expressed by the people themselves in popular airs, which might justly fall under the definition above given of national music.

But that feeling which finds vent at times of great national emotion in outbursts of patriotic song—such a feeling this country is as yet too young to have developed. To this more than to any other reason it is due that we have little or no nationality in music, generally speaking, and are so ready to assimilate what seems good to us in the work of others.

The American people is now: the American nation is yet to be. Until we shall finally and once for all have done away with hyphenated nationalities and a consequently divided national feeling, we cannot expect to have a uniform feeling which shall be distinctly American, and readily recognizable as such in expression. Further than this, until this feeling is generated by the slow process of assimilation and progress, we can hardly hope to have a distinctive national school of music. The Civil War was certainly a national crisis, great enough to have produced some expression of feeling in music which might have been enduring; but as the cause of that strife was a divided national feeling, few of the airs—some of them striking enough—produced at the time have lived.

The fact that music in America has not developed correspondingly with the other arts, that up to the present time the country has produced great painters, architects, and sculptors, great poets and men of letters, great scientists and philosophers, but no great musician, has been already frequently noted and commented on. Allowing that this is true in regard to music—and the causes outlined above would seem all-sufficient to account for the fact—can it be maintained that if the productions in other branches of art have been of greater intrinsic value they have been in any sense more national? Have we indeed as yet produced any distinctively national art in any branch? To take literature for an example: if we allow—as it may well be claimed would be just—that only of late, comparatively speaking, and with few writers has there appeared a distinctively American school of literature, and that the great minds who, beginning with the Revolution, elevated American literature into a commanding position, were an exotic rather than an indigenous growth, the reflex of an older civilization rather than the product of a new one, can it not be said with fairness that music, admittedly the last art to develop in a new civilization, is even now, in this country, in its proper relative position as regards the other arts, just beginning to make itself felt and recognized as a purely indigenous product?

From this standpoint one is inclined to contend that neither the negro melodies nor the Indian melodies which seem to have most impressed Dvořák in his musical researches in this country, and which have been cited as the possible basis of a national school of music, have any significance whatever, or in any degree reflect national feelings or characteristics. The Indian melodies represent a dying race, whose influence upon or even connection with this country as a nation has long since passed away. The negro melodies are imported exotics called into being by circumstances entirely different from any with which we have to do today; while the creole melodies which exist in great and distinctive variety are by no means indigenous, but are grafted into the tree of our civilization rather than natural to it. Such airs may be popular because, being primitive in form, they are readily appreciable to people without musical cultivation, but to say that on this account they are in any sense national, or could be made so, is surely a mistake. It is all very well, too, to say that that music is national which is most popular with the nation; but if this be true, why do melodies like "Annie Rooney" and "Ta-ra-ra-ra Boom-de-ay," which have certainly been whistled by the entire community, fade away and disappear, leaving no trace in our musical recollection, no impress upon our musical thought?

But other causes have been at work to hinder and retard musical growth and development in this country relatively to the other arts. Traces of the old Puritan feeling which regarded music as a snare and a bedevilment are still readily discernible among us. Up to the present time, also, the Anglo-Saxon has been the dominating racial influence among us, and the Anglo-Saxon race is, as a rule, unmusical. It is also a curious fact that no great music has ever been written by people living under a republican form of government. The Swiss, for example, have not, as yet, made any great impression in the larger forms of music; but Hans Huber and Jacques Dalcroze have done some fine work. As regards our nation we may say that the American democracy is *sui generis;* nothing like it has ever existed before, and for this reason we are in a position to create precedent for ourselves.

Another reason for our lack of musical productiveness lies in the fact that this country is only just beginning to develop a leisure class. Music is the natural expression, the wordless language, of a part of our being which our business and commercial pursuits have not only not fostered but have of necessity kept in the background. The development of musical taste among the people during the last thirty years has gone hand in hand with the formation of the leisure class above referred to. We must have leisure before we can enjoy; for enjoyment, properly speaking, is the legitimate exercise of our higher faculties. Again, until very recently it has been almost, if not quite, an impossibility for an artist to obtain the musical training necessary for the proper exercise of his profession in this country. Having therefore been obliged to go abroad to get what has hitherto been inaccessible to them here, our musicians have naturally been too ready simply to reflect the characteristics of the surroundings under which their artistic training has been acquired, or, at any rate, have begun by so doing. And in this connection it must be said that it is much to be regretted that the music which has hitherto been produced in this country has been considered good, or the reverse, solely by comparison with foreign products and judged by a foreign standard; for until quite recently there has seemed to be an ineradicable impression on the minds of Americans to the effect that the American musician, as such and because such, was to be discouraged and decried.

It is national pride as well as national feeling that begets national art. Confidence in a national ability is undoubtedly an incentive and stimulus to artistic effort in any nation. Perhaps this is what music in this country most needs to-day. When we are willing to admit, as do the French in regard to themselves (and it is due to the willingness to make the admission that France is to-day the center of the art-producing world), that the work of Americans of itself can be good and considered equal to the works of others when judged by the same standard of excellence, we shall then stand a better chance as a nation of having a musical art in this country which shall be distinctively national, because encouraged and supported by national confidence and pride. Further than this, we must needs first develop a musical atmosphere of our own in which they can work, before we can expect our American musicians, with the foreign training and experience which is at present a necessity, to turn out musical material which shall be characteristically national or even individual.

As a people we have an eminently original and constructive faculty. This is strongly marked, and when the rapid civilizing and developing processes which we are now undergoing shall have given us more leisure and broadened our perceptions to the extent of enabling us to see in the cultivation of the arts in general, and of music in particular, one of the noblest fields for the exercise of human energy, we can confidently hope to see the American composer take a place in the world of music commensurate with that which has been won by American workers in other branches of art.

To be recognized and acknowledged as the interpreter in music of the sentiment and feeling of a nation is surely a noble ambition; for vital truth and philosophy underlie the saying, "Let me but write the songs of a nation, and I care not who makes its laws."

## II. THE EVOLUTION OF THE ORCHESTRA

Long Ages of Development—Instruments of Savage Peoples—Of Ancient Civilized Nations—Definition of an Orchestra—Medieval Music—Early Orchestration—Monteverde, Bach, Handel, Haydn—Mozart, Schubert, Berlioz, Wagner—The Modern Orchestra.

WHEN we listen to a modern orchestra of a hundred men playing twenty or more kinds of instruments—violins, violas, violoncellos, double basses, harps, flutes, bassoons, clarinets, oboes, English and French horns, trumpets, trombones, tubas, bass and snare drums, kettledrums, triangles, and cymbals—it seldom occurs to us that, just as the old giant oak in the forest grew from an insignificant acorn, so this Wagnerian orchestra is the outcome of a process of evolution lasting thousands of years, during which the crude inventions of savage and ancient civilized nations gradually developed into the nearly perfect orchestral instruments known to us. Surely, in the wide range of musical studies, none more appeals to the imagination than does the story of this evolution; yet this story has, so far as we know, never been written in a connected way. An ample subject for a large volume, in the present paper only the most important points can be briefly noticed.

There are two methods of studying the origins of things. We can read the records of ancient civilized nations, or we can go among savages, who, according to the modern scientific doctrine, represent stages of culture through which our own ancestors have passed. Among the primitive tribes of each continent we find a great variety of instruments, some of which are of grotesque shape and no real value, while others somewhat resemble ours, and were probably the germs from which ours have grown. Explorers tell us of instruments shaped like snakes and other animals; of rattles made of gourds filled with pebbles or seeds; of flutes made of the hollow bones of animals; of ivory horns, conch trumpets, pan-pipes—tubes of bark or bamboo; of banjos, gongs, tam-tams, and drums in endless variety. It would be foreign to our purpose to describe or even to enumerate all these instruments. The only question which directly concerns us is, "Have explorers found among the savage and semicivilized peoples any regular bands or orchestras?"

In a crude sense this question can be answered in the affirmative. A sort of military band is said to be not uncommon at the courts of African chiefs. Thus we read of a band of "sixteen men—fourteen tubes and two drums"; another of "twelve flutes and five drums"; another of "five reed pipes, two gourds which are filled with stones and shaken like rattles"; and still another of "four large drums, four cymbals, six oboes, and small children rattling baskets in time." Some of these primitive bands even have conductors who beat time loudly by stamping on a board or hitting a resonant object with a stick. It is hardly necessary to say that bands like these cannot be called orchestras even by courtesy. No such trifles as melody, harmony, instrumentation, and tone-coloring are considered in their performances. Their chief object is to gratify the sense of rhythm and the love of noise and excitement. In this stage of musical culture the drum is the favorite instrument; in one case we read of a band of sixty-four kinds of drums which made a noise resembling thunder; whence we may infer that Berlioz, after all, was a modest tyro when he startled Europe

do to leave too much to chance and to the discretion of conductors and players; yet the art of orchestration was learned very slowly and gradually. In 1659, for example, the first French opera, Perrin and Cambert's "Pastorale," was sung at a castle near Paris. It was enthusiastically received. A contemporary critic shows us what a novel thing it was, two centuries ago, to hear two different instruments playing together; he says that "admiration was aroused by the extremely clever way in which Cambert had combined the sweet tone of the flute with the melody of the violins, the charm of which could only be compared with the marvels of the Greeks." Even the famous Lulli, the real founder of French opera (1633-87), had so little conception of the artistic importance of orchestration that he used to improvise his operas at the spinet, leaving the details of instrumentation to his secretary—which is a good deal as if a poet dictated a crude sketch of his ideas in prose and left the style and versification to his amanuensis.

The first musician who fully realized the importance of orchestration as a means of securing variety of tone-color and of intensifying dramatic effects was Claudio Monteverde (1568-1643), who might be called the Italian Wagner because of his orchestral innovations (including the pizzicato and tremolo for strings) and his bold use of discords. He made a sensation with his first opera, "Orfeo," by using an orchestra of as many as thirty-six men. Its composition looks strange to our eyes, and would sound stranger to our ears. It included ten tenor violins, two little French violins, three viole da gamba, two bass viols, two harpsichords, one double harp, two large guitars, one regal (organ), two organi di legno, one little octave flute, one clarion, two cornets, three muted trumpets, four trombones. What is particularly noticeable about this orchestra, as compared with that of Monteverde's predecessors, is the preponderance of stringed instruments—twenty-two out of thirty-six; and still more significant is the fact that of these strings as many as seventeen were played with the bow, whereas in the earlier bands most of the strings had been of the harp and lute order, in which no bow can be used or sustained notes played. In this same opera Monteverde had the happy thought of having Pluto's songs accompanied by four trombones, the chorus of spirits by organi di legno (organs with flute registers), and Orpheus by bass viols—a device which further reveals his Wagnerian instinct for appropriate dramatic coloring.

In the works of Bach and Handel, who were both born in the year 1685, the art of orchestration had already reached a high degree of excellence. We even find in Handel such a modern device as dividing the strings, and Bach anticipated many of our most beautiful effects of orchestral coloring. But, with the exception of the bassoons, trombones, and some of the strings, the instruments used by these two masters are substantially different from those now in vogue. It is necessary to seek for the next steps in the evolution of the modern orchestra in connection with the history of the symphony, a form of composition which did not exist in the days of Bach and Handel.

The reader doubtless knows that the word "symphony" originally meant any prelude or interlude in an opera, oratorio, or cantata (e.g., the "Pastoral" symphony in Handel's "Messiah"). In Peri's "Euridice" there occurs a "sinfonia" for three flutes alone, and in many cases the strings only were used. In course of time these interludes were separated from the opera (where nobody listened to them) and developed on their own account as concert pieces. The first musician, so far as known, who wrote such independent "symphonies" was Allegri, who died in 1652. He wrote them for strings alone, while his successors in this line—Emanuel and Christian Bach, Stamitz, Cannabich, Abel, and others—also used flutes, oboes, and horns.

These composers may be called remote ancestors of the modern symphony, but its father was Haydn, who first gave it its typical form in four separate movements, and taught the various instruments to speak a language of their own. His first symphony, however (1759), had only three movements, and was scored for a meager band of two violins, viola, bass, two oboes, and two horns. Moreover, in these early symphonies of Haydn, as in those of his predecessors, there are only a few real parts; the second violins often play the same part as the first; the violoncellos, and even the violas, habitually play with the basses. Sammartini is supposed to have been the first to give an independent part to the violas; and after this had been done the violoncellos still continued for some time to play with the basses, until at last they too were emancipated and individualized.

This emancipation and individualization of the second violins, violas, and violoncellos gives us a deep insight into the process of orchestral development; for this process was continued until all the wood-wind, brass, and percussion instruments found in the modern orchestra had had assigned to them separate and individual parts, in which they could speak an idiomatic language of their own. Of the wood-wind instruments, the first to appear regularly were the oboes, followed by flutes and bassoons. Clarinets appear in some of Haydn's last symphonies, but even Mozart introduced them in only five of his forty-seven symphonies, and it remained for Beethoven to make them an integral part of the orchestra. Of the brass instruments, the horns were the first to be adopted, followed by trumpets. Trombones were first introduced by Beethoven, who used them in his Fifth, Sixth, and Ninth symphonies for loud effects; while it remained for Schubert to reveal the rare sensuous charm of trombones played softly, for rich effects of tone-coloring, in which he surpassed all his predecessors.

In the modern programme symphony the full-fledged concert orchestra is used; but the climax of orchestral concert music is reached in Berlioz's stupendous "Requiem," which calls for nearly a hundred strings, besides two oboes, four flutes, eight bassoons, four clarinets, twelve French horns, one English horn, four cornets, twelve trumpets, sixteen tenor trombones, two bombardons, four ophicleides, two bass drums, eight pairs of kettledrums, three pairs of cymbals, and a gong. Such a band, however, is a monstrosity, and from an artistic point of view little more than a curiosity.

For the last legitimate developments in orchestration we must again turn to the opera, where this art

had its beginnings. What the "Italian Wagner" began the German Wagner completed. No other composer has had such an unerring instinct for beauty of sound, such imaginativeness in originating novel tone-colors, such a keen sense of the fitness of the various combinations for intensifying the expression of definite dramatic emotions, as Richard Wagner. The general quality of his orchestral sound is as different from that of his predecessors as electric light is from gaslight. And the secret of this superiority lies largely in this, that Wagner may be said to have revived a medieval practice. We have seen that the early makers built their instruments in four sizes, corresponding to soprano, alto, tenor, and bass. Now, while the modern composers up to and including Beethoven were contented with two oboes and two bassoons, two clarinets, two trumpets, and so on, Wagner added a third to each pair, besides a bass trumpet, contrafagotto, bass clarinet, etc., thus making a perfect quartet in each family, and immensely enlarging the orchestral palette for either mixed tints or for pure tints of single instrumental groups.

The "Götterdämmerung" orchestra calls for eighty-nine players. Of the brass instruments included in the list, six—two tenor tubas, three bass tubas, and the bass trumpet—were undoubtedly new in orchestral scores. The current notion that Wagner thus enlarged his orchestra for the purpose of securing a greater degree of loudness is supremely absurd. He does indeed know how to combine instruments at a climax into an overwhelming torrent of sound; but more frequently he uses his brasses softly, to secure rich and warm new colors. Thus, in the Walhalla music of "Rheingold" he produces the most stately, majestic harmonies with thirteen brasses playing softly.

Wagner thought out his tone-pictures in colors, and when his palette did not contain the tint his imagination called for he invented it. Thus the dragon in "Siegfried" is musically heralded by the unearthly, sluggish sounds of the new contrabass tuba. For the shepherd scene in "Tristan" he had specially made to his order a wooden trumpet, which enabled him to make the change from the shepherd's lament to his joyous strains. In "Die Meistersinger" he uses a lute, an ox-horn in G flat, and other devices for special realistic effects. The rainbow scene in "Rheingold" is irised in the tones of six harps, and so on. But, in spite of all this multiplying of particulars, Wagner did not change the balance of forces. With him as with Beethoven, the strings, greatly enriched by subdivisions, continue to be the nucleus of the orchestra. As Saint-Saëns wrote in regard to a scene in the "Walküre," "By the manner in which a composer makes the string quartet speak, the master is revealed."

With such an orchestra as here described our souls can be swayed as by the forces of nature and the elemental human passions themselves. But the best-planned orchestra is ineffective unless it is in the hands of competent players and conductors. From this point of view the orchestral art is an astonishingly recent development. Poor Bach was tormented all his life by the inadequacy of his bands. In 1730 he complained that he wanted twenty players for his performances, but could get only eight. A hundred and nine years later the chief orchestra of Vienna found Schubert's last symphony beyond its powers; for, as Sir George Grove remarks, "though the whole work was announced, such had been the difficulties at rehearsal that only the first two movements were given, and they were carried off by the interpolation of an air from 'Lucia' between them!" If this was the case with merely technical difficulties, it may be imagined how inferior the orchestras must have been in the subtle matters of expression.

It is an odd but suggestive fact that in the early days of the symphony minute attention to forte and piano and other nuances of expression was actually considered out of place. The audiences, as Sir Hubert Parry has tersely remarked, "were critical in regard to technical workmanship, but with regard to deep meaning, refinement, poetical intention, or originality, they appear to have cared very little"; wherefore it is not strange that "even Mozart's and Haydn's latest examples had more grace and sweetness than deep feeling." Gossec had some idea of expression and style, but "did not find his bands very easily led in these respects." It remained for Beethoven to infuse a new world of sentiment into his symphonies and their performance. According to Seyfried, a contemporary witness, "he was most particular about expression, the small nuances, the numerous alternations of light and shade, and the frequent passages in tempo rubato." At the rehearsals of "Fidelio" he complained bitterly of the want of attention to such matters, on which the very life of his works depended. "All pp., cresc., all decresc., and all f., ff., may as well be struck out of my music, since not one of them is attended to," he wrote; "I lose all desire to write anything more, if my music is to be so played."

This slovenly way of playing Beethoven unfortunately continued long after him, and in place of his rubato the conductors adopted a mechanical metronomic manner of interpretation, until Wagner's example and his superb essay "On Conducting" showed the way to the proper and poetic manner of playing Beethoven. Wagner complained of Mendelssohn and other contemporary conductors that under their baton the music flowed on as steadily "as water from a town pump." His own principle of interpretation consisted in constantly searching for the melody in an orchestral movement and modifying the tempo in accordance with the momentary character of the melody. Of course, the conservatives raised a great outcry against this violation of the metronomic "classical traditions" (which never existed except in their own shallow minds), but Wagner won the case, and since then the greatest and most popular conductors in Europe and America have been those trained by him or in his school: first, his three personal pupils, Hans von Bülow, Hans Richter, and Anton Seidl; then Mottl, Levi, Sucher, Weingartner, Richard Strauss, Arthur Nikisch, and others. Such Wagnerian conductors play on an orchestra as Paderewski plays on the piano; and they have shown a new world of beauty in works previously considered obscure or hackneyed. First-class orchestras for such new-style conductors to "play upon" are now abundant in Europe. In Germany there is one connected with every large opera house, and Germany has about seventy opera companies, the best being at Berlin, Dresden, Munich, Vienna, Leipzig, and Hamburg.

Paris has the Lamoureux, Pasdeloup, Colonne, and Conservatoire orchestras. London has its Philharmonic and several others, and recently in London the importation of famous Wagnerian conductors became the fashion. A London critic has asserted that there are in that city enough musicians to form at least a dozen good symphony orchestras.

It is safe to predict that before the middle of the 20th century every American city of 100,000 souls will have a good local orchestra and a capable conductor, while the smaller cities will be glad to welcome these orchestras on their annual tours. The rapid multiplication of concerts will give native composers the much-needed opportunity to hear their own works, thus assisting the development of American music. (For facts regarding the progress of orchestral music in America, see Chapter V, preceding.)

## III. THE EVOLUTION OF THE BRASS BAND

Origin of the Wind Band—Early Progress—The Ancient Minstrel—Medieval Restrictions—Later Development of the Band.

THE military brass band is the most modern of all the varieties of the music of to-day. Not that trumpets and horns have not been linked with war and religion from time immemorial. There were the "lamps, pitchers, and trumpets" of Jewish celebrity, and there is the primitive ivory war horn, stained with the blood of warriors, of contemporary Africa. But the wind band, planned to furnish concerted music, is the work of the last century. The origin of the band takes us back to the epoch of the guilds. The bagpipe and the shepherd's pipe had always been the companions of the wandering minstrels, but in the thirteenth century these landless, and therefore homeless, wanderers began to congregate in towns and cities, and gradually to obtain recognition and sanction in their calling. They soon began to form guilds, which so strikingly resemble the musicians' trades unions of to-day as to justify imputing the paternity of the latter to them. The guilds of the thirteenth century enrolled their members, chose a head, not a walking delegate, but a piper king, who was called, however, the vicarius, or the *locum tenens*. It was the duty of the piper king "to see that no player, whether he be piper, drummer, fiddler, trumpeter, or performer on any instrument, be allowed to accept engagements of any kind, whether in towns, villages, or hamlets, unless he had previously enrolled himself a member of the guild." As the last surviving member of one of these guilds died in 1838, the idea and the animus of the musicians' union has had a practically unbroken descent of six hundred years.

One of the earliest guilds (known as the Brotherhood of St. Nicholas) was founded in Vienna in 1288. It elected as "protector" Count Peter von Ebersdorf, who organized a "Court of Musicians," and obtained for it an imperial charter. In England the pipers and fiddlers obtained similar high patronage, in consequence, it is said, of having saved the fortress of Chester from the Welsh. "The minstrels who were attending the festivities there marched out with all their instruments playing, which so alarmed the enemy by the vastness of the sound that they fled precipitately." But the progress of band music was extremely slow in England. A curious example is Gardner's assertion, in the "Music of Nature," that the trombone might have been lost if one of these instruments (made of bronze, the upper part and mouthpiece of solid gold) had not been dug up at Pompeii. The King of Naples sent it to George III, and from such exhumed specimens the instruments called tromboni by the Italians have been fashioned.

As a matter of fact, Nuremberg had long been famous for the manufacture of brass wind instruments. Schnitzer, in Nuremberg, toward the end of the sixteenth century manufactured trumpets inlaid with silver and gold, which were purchased by German princes and high ecclesiastics. Still earlier, about 1520, Hans Meuschel, in Nuremberg, made fine trombones said to have been entirely of silver, and his reputation extended as far as Italy. Pope Leo X summoned him to Rome, commanded him to construct some trombones of silver, and rewarded him handsomely. Ghent was another famous place for the manufacture of musical instruments.

Gardner quotes from Percy's "Ancient Poetry" a description of a still more ancient minstrel that was produced in a pageant at Kenilworth Castle in 1575, when the Earl of Leicester entertained Queen Elizabeth there:

"A person, very meet seemed he for the purpose, of a forty-five years old, apparalled partly as he would himself. His cap off; his head seemly rounded tonsure wise; fair kembed, that with a sponge daintily dipt in a little capon's grease was finely smoothed, to make it shine like a mallard's wing. His beard smugly shaven, and yet his shirt, after the new trink, with ruffs fair starched, sleek'd and glistening like a pair of new shoes, marshalled in good order with a setting stick, and strut, that every ruff stood up like a wafer. A long gown of Kendal green, after the freshness of the year now, gathered at the neck with a narrow gorget, fastened afore with a white clasp, and a keeper close up to the chin; but easily, for heat, to undo when

he list. Seemly begirt in a red caddis girdle; from that, a pair of capped Sheffield knives hanging a' two sides. Out of his bosom was drawn forth a lappet of his napkin [handkerchief], edged with a blue lace, and marked with a truelove, a heart, and D for Damain, for he was but a bachelor yet. His gown had long sleeves down to midleg, lined with white cotton. His doublet sleeves of black worsted; upon them a pair of poynets of tawny chamlet, laced along the wrist with blue threaden points; a wealt towards the hand of fustian-a-napes. A pair of red neather stocks, a pair of pumps on his feet, with a cross cut at the toes for corns, not new indeed, yet cleanly blackt with soot, and shining as a shoeing horn. About his neck a red ribbon suitable to his girdle. His harp in good grace dependant before him. His wrest [tuning key] tyed to a green lace, and hanging by. Under the gorget of his gown a fair chain of silver as a squire minstrel of Middlesex, that travelled the country this summer season, unto fairs and worshipful men's houses. From his chain hung a scutcheon, with metal and colour, resplendant on his breast, of the ancient arms of Islington."

Such magnificence betokened a substantial appreciation of his art, only attained by a few minstrels on the Continent—hardly by a member of a piper's guild. All the minstrels did not enter the guilds, however. Many attached themselves to princely houses and were reckoned as part of the proper establishment of their hosts. Others joined the army as fifers and drummers. In France the minstrels organized into guilds similar to the Austrian. The most important was "St. Julien de Ménestriers," the members of which were mostly players on stringed instruments. Their chief was called "Roy des Violons," a title in which Louis XV confirmed the famous Jean Pierre de Guignon. The Confrèrie de St. Julien de Ménestriers possessed a chapel and dwelling house for the use of the order.

The curious restrictions by which the social instinct of the Middle Ages strove to define the social status of every calling were manifest in the development of the wind band. Trumpets and kettledrums were strictly forbidden to ordinary minstrels, being reserved to the exclusive use of nobles and princes. In certain towns, if more than five (or six) pipers played at a citizen's wedding, both the citizen and the town piper were fined, the "full band" being reserved for civic and religious occasions. Queen Elizabeth's band, on the contrary, consisted (1587) of ten trumpets and six trombones, besides a few other instruments. Her father is said to have possessed one of fourteen trumpets, ten trombones, four drums, two viols, three rebecs, one bagpipe, and four tambourines. According to Nordau's theory the race must have reached an abyss of brazen degeneracy such as would have turned Wagner giddy. The town bands were more hopeful—they did not bray, they squeaked in an assemblage of fifes, shepherd's pipes (*schalmey*), a kind of tenor oboe (*bombard*), horns like cow's horns with six holes and a mouthpiece (*zinken*), bagpipes, and viols, all of which played the melody together. As we approach the modern band we find these various instruments separating into quartets. Louis XIV intrusted Lulli with the organization of regimental bands, which should become part of the regular army. These French bands consisted of a quartet (soprano, alto, tenor, bass) of oboes, with regimental drums. Lulli wrote many marches for them. The relation of the brass band to religious music meantime continued close. As an example of the artistic usage of the period may be cited "a choir of five trombones which wove around a simple four-part choral (Lutheran) a richly figured and most effective accompaniment."

Meantime the royal trumpeters (who accompanied their lords to camp) became attached to the cavalry service. The trumpet in its primitive condition could be played only in harmonics, which led to filling out the missing intervals of the scale with instruments of different pitch. But, thanks to the German guild of "Royal Trumpeters and Army Kettledrummers," which required an apprenticeship of several years from its members, the technique of the trumpet in Bach's time had become much developed. His use of it is far beyond the ordinary resources of the modern player.

The trumpet ultimately acquired valves, but the invention and improvement of the clarinet began the era of the modern brass band. The employment of wind instruments in the rapidly developing orchestra showed the way to their combination into the artistic wind band. The source from which the German military bands obtained their present organization was a civilian, Wieprecht, who, full of the idea of artistic band music, after long importunity succeeded in introducing his scheme of instrumentation (at the expense of the commanding officer) in a single Prussian regiment. As a consequence, in 1838 Wieprecht was appointed director of all the guards' bands in Germany. In France, Sax, backed by the enthusiastic support of Berlioz, succeeded in executing similar reforms in the armies of Napoleon III. Beethoven, Cherubini, Spontini, Berlioz, Mendelssohn, and Meyerbeer have written (sparingly) for the brass band, but the fanfares and hallalis of war and chase have made their way into every corner of the literature of operatic and instrumental music.

Note.—Brass wind instruments, of late years, often appear in solo in band concerts. In the annals of this class of virtuosity the names of Levy and Arbuckle are closely associated with the memories of Gilmore's famous concerts. Arbuckle was undoubtedly the better musician of the two rival players; but no such shower of brilliant notes—every one a spark of white fire—ever fell from a cornet as that evoked by Levy in his prime. His mellow, exquisitely pure tone, and astonishing technique, will scarcely be equaled in this generation.

# IV. THE EVOLUTION OF THE DANCE

Relation of Dancing to Music—Primitive Dancing—Religious Dances—Egyptians, Hebrews, Greeks—Minnesingers and Troubadours—Flagellants—Variations of the Dance among Civilized Peoples—Knowledge Needful of the History of Dancing.

THE modern world has literally danced into its classical forms of music; Terpsichore is the unsuspected mother of Symphony. The dances of the Middle Ages were combined into the partita, the partita became more regular in its form under the name of suite, and the suite gave to Haydn the principle of that most developed cyclic form of instrumental music, the symphony. Under such circumstances one need make no apology for investigating the gradual development of the dance. There is plenty of history interwoven with the dances of all ages.

Probably primeval dancing began in a desire to kick, and this natural outcome of hearty animal spirits was soon combined with a more artificial touch, a desire to mimic. Although we have never discovered the dances of paleolithic man, we may assume that they soon rose to the dignity of pantomime; and this assumption is borne out by the fact that all the savage dances of the present contain more or less of dramatic and gesture mimicry. Imitations of hunting and of war in the earliest dances proved to be such a powerful excitant to performers and spectators that these were given a prominent place on the Terpsichorean repertoire. Soon religion claimed a large share of the saltatorial exercises, and then the dance was on the high road to becoming a ceremonial or festival. Investigation of the dances of all savage nations leads along this undeviating path, and we may assume that in tracing the dance revelries of the Australian savages (perhaps the lowest branch of the human family), or the almost equally debased African Bushman, or the far more advanced New Zealand Maori or South African Kafir, we are following the line of development that took place among the two strange and contrasted races that peopled the earth in the early stone age.

From the very beginning the dance was a visible expression of rhythm; nor need we seek far for the cause of this, since every human being is a rhythmic machine, and spiders, mice, horses, and elephants, along with all animated nature, show themselves appreciative of rhythm. That the dance as a ceremonial became more and more intricate is evident. In some of its religious phases it was shrouded with a certain mystery. In certain countries a mistake in the figure of a religious dance was punished with death; the snake dances of the Moqui Indians are combined with a festival lasting for many days; the torture dances and ghost dances of some American Indian tribes of the present are interwoven with an incredible amount of ritualism.

These dances give us a clew to the dances of the ancient civilized nations, and the inferential result is often confirmed by ancient inscription or picture. The old sacrificial dances of the sun-worshipers were probably performed in a circle around a central object, which was frequently a victim, human or otherwise, upon the altar of the god. When the Israelites danced around the golden calf they were but imitating the older dance which took place around the altar of the bull Apis, in ancient Egypt, in which all the participants were naked.

Strangely enough, these sacrificial dances have strayed down through the ages in the form of children's games, and in watching the youngsters circle around "Little Sally Waters" one is observing a survival of the worship of an ancient Egyptian god. In this connection it may be stated that very much of ancient history is to be found imbedded in children's music; if we "ride a cockhorse," not to "Banbury Cross" but back to the old Greek days, we shall find our steed turn into the hippogriff, half horse, half dragon, of mythology; "London Bridge is falling down" is a very modern setting of the satirical song aimed at Peter of Colechurch, who was building the bridge in 1205; "Turn again, Whittington," was the London waterman's round when Sir John Norman sailed down the Thames to take his seat as Lord Mayor of London in 1453; and even "Three Blind Mice" takes us as far back as 1609, while "Fly away, Lady-bug," carries us to the dreadful conflagrations of the Thirty Years' War in Pomerania.

Having spoken of the ancient Egyptian dancing, it is sequential to describe the dances of scriptural times. Many of these were borrowed from Egyptian sources. Dancing was now entwined with almost every religious rite, but we must constantly remember that by the word "dance" we mean, at this epoch, rather pantomime, dramatic action and gesture, than gyration. The song of Miriam, of Deborah and Barak, used some familiar Egyptian tune to which the singers improvised words which became an improvised recital of history, and which were accompanied with tambourines and other percussive instruments, and especially with steady clapping of hands to keep the large chorus in time. The proofs of the hand-clapping are to be found in the Scriptures themselves, where the command to "sing joyfully, and clap your hands" refers to just such a practice; and the pictures on the Egyptian tombs are replete with instances of this hand-clapping conducting of music. As regards the song of Deborah and Barak (Judges v), verses 12-27 are a picture of the battle, with a naming of the leaders with praise and blame, and a mimicking of their characteristics (dancing in the ancient sense); verses 28-30 are full of the fiercest sarcasm directed at Sisera and his mother (the old Hebrews seem to have known

no pity), and must have been filled with expressive pantomime. One cannot help being struck with the resemblance of these dances, hand-clapping and all, to the music of the plantation camp-meeting in the South at the present time.

At a later epoch the dances of the ancient Hebrews clustered around two species of songs, the bridal and the funeral music. The funeral songs were always sung by women in the Orient, although men might join in the chorus. The Song of Solomon is an entire collection of popular bridal songs, while the Book of Lamentations is a volume of funeral lays, and both were combined with dance effects in the recitation or chanting.

Probably the acme of ritualism in the ancient dances was attained by the Chinese, but as the ceremonies do not connect themselves with the development of the dance in any other countries, a passing mention is sufficient.

Among the ancient Greeks the dance was very highly developed, and our words "chorus" and "orchestra" both come from Greek words connected with dancing. The choruses in the tragedies of Sophocles, Euripides, and Æschylus, and in the comedies of Aristophanes, danced; the great philosophers, with Socrates at their head, also danced; and Lucian, in his "De Saltatione," gives a picture of the old Greek and Roman dancing, almost old enough to be called contemporaneous with his subject, in which there is abundant proof that dancing then consisted both of pantomime and of gyrating and other motions. The orchestra, alluded to above, was a rather primitive affair. In ancient Greece it consisted chiefly of flutes, although that species of harp known as the "kithara" was also employed. It played its music in unison, or possibly with a simple drone bass. It was directed by a conductor called the "coryphæus," who held his forces together not by waving a baton, as a Richter or Seidl would do, but by stamping rhythmically with one foot, on which he had previously placed a leaden shoe to make his stamps more resonant.

In the early part of the Middle Ages the dances of the people seem to have degenerated into a mere capering about to musical accompaniment, but the ancient clapping of hands was still perpetuated, and there must have been a very sturdy rhythm present.

Soon, however, the dances began to display marked points of difference; the populace kept the gyrating dances to itself, and these were sometimes so hearty that laws were made prohibiting them, since they frequently ended in a brawl which began by one couple upsetting another; the aristocracy meanwhile took up slower dances which often had the nature of processionals, and frequently consisted in the imitation by a number of ladies and gentlemen of the motions invented by the couple at the head of the line. The songs of the minnesingers and troubadours are full of allusions to these dances, and often were sung to the dance rhythms themselves. Out of this latter custom sprang the first tangible idea of musical form. The minnesingers would sometimes couple two "Tanzweisen" together, and to achieve a good contrast would use one dance of the rapid popular type and one of the slower, aristocratic vein. Musical form could not stop here: a proper form demands both contrast and symmetry, and only the former had as yet been attained; to arrive at the latter, it was only necessary to make a repeat of the first division, and soon a form arose which may be roughly described as presenting—

| | | |
|---|---|---|
| Quick dance tune<br>Slow dance tune<br>Quick dance tune | or | First theme<br>Second theme<br>First theme |

Musical examples presenting this succession may be found even in the thirteenth century, and this musical sandwich has come down through the centuries as rondo form, tripartite song form, minuet and trio form, etc.

The religious side of dancing died out somewhat in this epoch (possibly the Church thought it smacked of paganism), yet not wholly. One such service survives in Spain. The few religious dances of the Middle Ages afford us startling glances at the history of their time. In the midst of the terrible epoch of the black death there existed a weird set of penitential dancers called the Geisler or Flagellants. There is a graphic description of this cycle of terrific epidemics in the "Limburger Chronicle." The black death raged in the middle of the fourteenth century and carried off more than twenty-five million victims in Europe alone. The Flagellants were fanatical devotees who believed that the hand of God could be stayed by public penitence. They therefore organized processions from town to town, and at each halt they went through sacred dances intermingled with fearful flagellations. Let the old "Chronicle" tell its own story:

"Anno 1349. Then there came a great Dying into Germany. This was called the Great Death. And whoever it seized he died on the third day. And in the large cities, as Cologne, Mayence, etc., they died in the measure more than 100 each day. And there died in Limburg 2,400, not counting children. When the people in great lamentation saw what great death was on the earth, they all fell into great remorse for their sins and sought penitences, but they did it for themselves, and did not call for the help and advice of the Pope and the Holy Church. And it was great foolishness and incaution and a stunting and perversion of their souls. And the men in town and country gathered together and went with the Flagellants, two or three hundred together.

"Many went thirty days with them from one city to another and carrying Cross and Banners and Candles, and went to the churches with ceremony. And when they came to a city then they went in procession, two and two, until the churches, and they had their hats on, and before them they set up a red Cross, and each one had his lash [scourge] before him, and then they sang their lay. . . .

"And they had their precentors, two or three, and sang after them. And when they were in the churches they took off their clothes and they were wrapped in white linen underwear, and then they went about the church two and two, singing. And each one struck himself over the shoulders on both sides with the scourge until the blood ran down to their feet, and they carried Cross and candles and banners before them, and they sang—

"'Come hither, all who would repent,
And Satan they can circumvent.
Within the depths of hell
There Lucifer doth dwell.
Whoe'er he hath
Gets brimstone bath.'

"And then they all knelt and struck downward with crossed arms upon the earth. And they did great foolishness, and they thought it was good."

Much more does the old chronicle tell of the motions and attitudes of these Flagellants, who were of every rank from knight to peasant.

In 1424 a similar species of religious processional dancing took place in France, where the Sieur Maccaber urged upon the world the need of immediate repentance. He led his followers into the churchyards, where songs and sacred dances were performed, as in the preceding century among the "Geisler." The poem of Henri Cazalis and the tone-picture of Saint-Saëns (the "Danse macabre") had their inception in these ghastly proceedings.

We have said that the Church viewed sacred dances askance, but a few exceptions may be noted. In the Spanish cathedrals, on Holy Thursday, the altar-boys formerly danced a slow figure which afterward crystallized into the sarabande; and in connection with this dance it may be stated that Handel's well-known song, "Lascia ch'io pianga," was originally written by him as a sarabande, and was danced in his first opera, "Almira." Among the other few connections of the Church with the dance, it may be noted that Leo X favored religious ballets, and that the Council of Trent was opened with a brilliant ball. Shakespeare is full of allusions to the dances in favor in Old England (most of the allusions are in "Twelfth Night"), and the pavane, the hornpipe, the courant, the passo mezzo, the cinq pas, and a host of others are mentioned, with more or less misspelling and punning. Various dances were united in the suite, which generally contained an allemande, courante, sarabande, gavotte, minuet, and a gigue. The cyclic form, represented by the symphony, sonata, string quartet, and concerto, had its inception in the combinations of the old dances, as already intimated. More than this, the present folk-dances are making their way directly into the modern symphony and adding a new life-blood to the old form; Tchaikovsky introduced the wild dance of the Russian peasantry, the kamarinskaia; Svendsen and Grieg have brought in the hearty Norwegian kicking dance in 2-4 rhythm—the halling; Dvořák has used the Bohemian furiante; that stately processional dance (in old times sometimes danced on horseback), the polonaise, has entered classical music because of Chopin; Liszt brought forward the Hungarian czardas; and last, but by no means least, the elegant minuet has for over a century exerted a direct influence on the third movement of the full sonata form. Under such circumstances one may well acknowledge the debt due to Terpsichore from classical music, and may sincerely join in the cry "On with the dance! let joy be unconfined."

NOTE.—Two different art-developments arose among civilized nations—the Hindu, Arabian, and Persian nations adhering to one principle of motion, while Greece and the Celtic and Teutonic races embraced another. Grecian youths dance; Celtic and Teutonic dances are participated in by men and women. Oriental dancing, on the contrary, is a feminine accomplishment, except in religious exercises, like those of the dancing dervishes. It may be reduced to a wave of motion rising from feet to head, and again descending, rhythmic, graceful, and requiring a suppleness of which Western muscles are totally incapable. Posture has a large part in Oriental dances.

The Western nations base their dances on various modifications of springs and kicks combined with postures. The highland fling and sailor's hornpipe, from the steps of which most ballet dances may be derived, are extremely active and vigorous; there is no hint of wave motion in them, neither is there in any of the social dances of our day. In Spain, however, the Oriental dance united itself with the Western saltatory motions and produced a special artistic school. The music of the national Spanish dances consists simply of certain well-defined rhythms. These rhythms, which can be beaten on a tambourine, since they have no melody, possess dance motions peculiar to themselves.

No student of music can afford to be without some practical knowledge of the development of the art of dancing, since in every case the bodily motion gave birth to the rhythm which created the dance melody. Before the mental eye of the player should flit the undulating figure of the dancer; the emotion which creates the posture should create the musical expression of the posture; otherwise music becomes lifeless and unmoving.

## V. ANTON SEIDL ON CONDUCTING

The Talent for Conducting—A Gift of God—Many Called, Few Chosen—Appeal to Young Men—The Secret of Success—The Author's Beginnings—Wagner's Counsels—His Methods—Other Conductors—American Requirements.

CONDUCTING! A subject, truly, concerning which much might be written, yet scarcely anything of real importance is to be found in books. Urged by the misconception of his works by conductors, Richard Wagner once took up the pen to expose some of the most grievous offenses against his intentions. Berlioz also gave a few hints. A few Guides, or "Complete Conductors," have appeared in print, but these, it is to be hoped, are no longer taken seriously. The explanation of the fact that so little has been written about conducting is exceedingly simple and natural. The ability to conduct is a gift of God with

which few have been endowed in full measure. Those who possess only a little of the gift cannot write about it; and those who have it in abundance do not wish to write, for to them the talent seems so natural a thing that they cannot see the need of discussing it. This is the kernel of the whole matter. If you have the divine gift within you, you can conduct; and if you have it not, you will never be able to acquire it. Those who have been endowed with the gift are conductors, the others are time-beaters.

Happy were the composers who were in a position to bring their own works forward, as did Haydn, Mozart, Beethoven, Berlioz, Mendelssohn, and, on occasions, Wagner and Liszt in Dresden, Weimar, and Bayreuth. Later, when theaters, concert-rooms, and orchestras sprang up like mushrooms, when the cultivation of music became more and more general, the importance of conductors grew to dimensions never before dreamed of. The composers could no longer direct all performances in person, and so the responsibility of interpreting their works in the spirit in which they had been conceived was placed upon conductors. But music went forward with such gigantic strides, great composers followed one after the other so rapidly, that it became obvious that there was a lack of men to whom had been given the conductor's gift. There was not even time thoroughly to assimilate the great compositions, and the traditional manner of performing them was lost. Tradition, that confessed screen of ignorance and impotence, became a myth and served as an excuse for time-beaters who lacked the gift. There are still time-beaters of this description who have survived the earlier period, but their screen is worn threadbare.

Now we see approach a younger generation free from prejudice, innocent of tradition, thrown upon their own resources, but conscious of the divine spark within them. The young men plunge joyfully into the whirlpool of study, pry deeply into the mysteries of the gigantic works preserved for them, plunge into the spectral world inhabited by music's heroes, receive the consecrating greetings of the masters, and give new life to the things which they have found and felt. They have made their influence tell; a refreshing, invigorating breeze blows through the corridors of music. Among the apostles of the Church each had his own way of teaching, his own way of proclaiming the Gospel, but all brought blessings to mankind. Up, then, young men—up to your great task! Have you looked upon the faces of our masters? Proclaim it! Have you grasped their titanic thoughts, deciphered their mystic hieroglyphs? Proclaim the fact! Have you received God's gift of conducting? How many time-beaters are there among you? Away with them! for Edison could, if he would, invent an apparatus that would be much more precise.

Let me direct your attention, young men with the divine gift, to a thing which most of you seem to ignore, or to have never dreamed of. You may know Wagner's work never so well by heart, you may have studied and conducted Berlioz, the other Frenchmen, and modern Italians (not excepting the classic Verdi) never so successfully, your model performances shall still be incomplete if you do not understand the art of blending the scenic action with the music and song. Most of you are too exclusively musicians. You direct your efforts almost wholly to the working out of details. The result is a good musical performance, but frequently, nevertheless, one that breeds constant misunderstandings and confusion, because it is not in harmony with the scenic action. The public thus hear one thing and see another.

The secret of a performance correct in style and perfectly understood—the only proper performance, in short—is a complete blending of stage, orchestra, machinery, light effects, singers, conductor, stage hands, chorus—of everything that contributes to the representation. It is therefore my own belief, based upon experience, that he is the most successful and effective conductor—in other words, he is the real conductor from the composer's point of view—who is as thoroughly versed in the technical science of the stage as he is in music. Long before the stage rehearsals began at Bayreuth the master Wagner said to me: "My boy, you must help me on the stage, behind the scenes. You and your colleague Fischer must assume responsibility on the stage for everything that has anything to do with the music—that is, you must act as a sort of musical stage manager. You will see the importance of this yourself, and you will find that it will be of infinite effect upon your future as a conductor."

Later we were joined by Mottl, and naturally we undertook the unique work with tremendous enthusiasm. Wagner was wont playfully to call us his three Rhine-daughters, for the first rehearsal under his care was devoted to the first scene of "Das Rheingold." I was in charge of the first wagon which carried Lilli Lehmann, who sang the part of Woglinde. Little did I suspect that in after years Lilli would sing the part of Brunnhilde under my direction. Mottl managed the second wagon with Marie Lehmann, and Fischer the third with Fräulein Lammert, of Berlin. These machines we were obliged to drag hither and thither, raising and lowering the singers meanwhile for six hours at the first rehearsal. The master was tired out, and we three could scarcely move leg or arm; but the one rehearsal sufficed to make me understand what Wagner had said to me, and its bearing on my future. I learned to know the meaning of every phrase, every violin figure, every sixteenth note. I learned, too, how it was possible with the help of the picture and action to transform an apparently insignificant violin passage into an incident, and to lift a simple horn call into a thing of stupendous significance by means of scenic emphasis.

But, it will be urged, all this is indicated in the score; all that is necessary is to carry out the printed directions. But they are not carried out, and if, perchance, there comes a stage manager of the better class, who understands and respects the wishes of the composer, it happens only too often that he is not musical enough to bring about the union of picture and music at the right time and place. The swimming of the Rhine-daughters is carried out very well at most of the larger theaters; but the movements of the nixies do not illustrate the accompanying music. Frequently the fair one rises while a descending violin passage is playing, and again to the music of hurried upward passages she sinks gently to the bottom of the river. Neither is it a matter of indifference whether the

movements of the Rhine-daughters be fast or slow. At a majority of the theaters this is treated as a matter of no consequence, regardless of the fact that the public are utterly bewildered by such contradictions between what they see and what they hear. Wagner often said to me, "My dear friend, give your attention to the stage, following my scenic directions, and you will hit the right thing in the music without a question." This, you will observe, is the very opposite of what you young conductors are doing to-day. I remember on one occasion hearing the break of a lightning-flash ritardando in the orchestra, while on the stage the bolt was imitated surprisingly well. This was in the beginning of "Die Walküre." The musician (or better, perhaps, the educated time-bearer) aimed to meddle with Nature's performance of her own trade by introducing his nicely executed ritardando, but succeeded only in proving that the stage hand who manipulated the lightning had more intelligence than he. If the musician had kept his eyes on the stage instead of on the score he would have seen his blunder and become a more careful observer of natural phenomena.

Another case: In the first scene of "Die Walküre," between Siegmund, Sieglinde, and afterward Hunding, there are a great number of little interludes, dainty, simple, and melodic in manner. Now, if the conductor is unable to explain the meaning of these little interludes to the singers, he cannot associate them with the requisite gestures, changes of facial expression, and even steps, and the scene is bound to make a painfully monotonous impression. No effect is possible here with the music alone. Let me also moot a question of the greatest importance to all performances and their external effect—the question of tempi. It is simple nonsense to speak of the fixed tempo of any particular vocal phrase. Each voice has its peculiarities. One singer has a soft, flexible voice, to which distinct enunciation is easy; another has a heavy, metallic voice, which sometimes requires a longer period for its full development, or is compelled to sing a phrase slower than the other, in order to achieve the same dramatic effect and distinctness. It was Wagner's habit to study and test the voices placed at his disposal, so as to discover the means which must be employed to make them reach the purpose designed. His tempo-marks, so far as they refer to the voice, are warnings against absolutely false conceptions—not rigid prescriptions—for time-beaters who follow them would be obliged to force the most varied organs into one unyielding mold. Of course, the liberty thus given must not be abused, but used with wisdom and discretion for the securing of distinctness. The admonition which Wagner gave over and over again was: "Be distinct; speak and sing clearly; the little notes are the most important ones, the big ones will take care of themselves; always be distinct, and the rest will follow of its own accord." These are golden words, which every conductor ought always to keep in view, even while conducting orchestral compositions. . . .

All who were closely associated with Wagner remember how impressively and with what a variety of voices he was able to sing the different rôles for those who had been chosen to interpret them, and how marvelously he phrased them all. It is also known, alas! how few artists were able to imitate him. It always makes me sad when I think of how I saw Wagner wasting his vitality not only by singing their parts to some of his artists, but acting out the smallest details, and of how few they were who were responsive to his wishes. Those who can recall the rehearsals for "The Ring of the Nibelung," and afterward "Parsifal," at Bayreuth, will agree with me that much was afterward forgotten which had laboriously to be thought out in part later, in which work Madame Cosima Wagner was wonderfully helpful. But only the few initiated know how many of Wagner's days were wasted in useless study with different Siegfrieds, Hagens, Hundings, Sieglindes, etc. I also wish to recall the rehearsals for "Tannhäuser" and "Lohengrin" in Vienna in 1875. Then his was the task of creating a Tannhäuser out of a bad Raoul, of forming a Telramund out of a singer to whom had never been assigned a half-important rôle; and yet when, after a fair degree of success, Wagner asked for consideration on the ground that he had had to do the best he could with existing material, the critics fell upon him like a flock of wolves and dogs, as a mark of gratitude for his self-sacrificing exertions.

But how about conducting? some may ask. As I said before, it is a gift of God. A talented man can learn the technics of the art in a few days; one without talent, never! Men like Bülow and Tausig took the stand and conducted without having made any technical studies; they had the gift. Hans Richter was a horn-player in the orchestra of the Vienna Opera House when he came to Wagner to copy scores and rehearse their parts with the singers. Wagner sent him to Munich to drill the chorus in "Die Meistersinger"; then, after the departure of Von Bülow, he undertook the production of "Das Rheingold," but a disagreement with the management prevented the performance. Enough; he conducted without previous lessons in conducting. I myself, though I made earnest studies of Beethoven and Wagner with Richter, never was troubled with technical practice in conducting. I went to Leipzig as kapellmeister, and out of hand conducted "Der Freischütz," "Titus," "The Flying Dutchman," "Tannhäuser," and "The Ring of the Nibelung." Of course, experience strengthens one later. For instance, once in Munich I saw Levi conduct recitatives so admirably, with such remarkable precision, that I at once adopted his method of beating in similar passages. This may seem a small matter at first blush, as the difference between it and the methods of others is scarcely noticeable, but it is a great help to precision, and at the same time it promotes elasticity in the orchestra.

The conductor's gift does not always go hand in hand with that of composition; indeed, the union is found much more seldom than is popularly believed. Nor is it associated always with general musical learning. Composers are not all good conductors. Saint-Saëns is one of the best of musicians; there is no orchestral score that he cannot read at the pianoforte with ease; but as a conductor he has difficulty in making himself intelligible to the orchestra. Massenet, admirable as an orchestral technician and master of the larger forms in music, is nothing as a conductor. Schumann, as is generally known, played a mournful part when he stood before an orchestra. Berlioz was

a marvelous conductor of his own works, but *nil* as an interpreter of the compositions of others. Liszt and his musicians were frequently in entirely different regions while he was conducting. On the other hand, Mendelssohn was a fine—perhaps a too fine—conductor; but Raff was frightful. Tchaikovsky discovered himself in New York as a fiery, inspiring conductor of his own music. But many composers would do well to leave the performance of their works wholly in the hands of capable conductors.

It is not the purpose of this article to teach conducting, but only to make some general observations on the subject. Musical practice is too young an art in America to warrant a search for men with a conductor's gift. The art will have to become much more stable before such talents can arise. But when music shall be generally considered a real public necessity, there will be no need to worry about conductors of the right kind; on the contrary, we shall be amazed at the sound appreciation and natural talent which America will disclose. The musical bent of the Americans is retarded in its development partly by social conditions, partly by the need of premature money-earning. Here is a field of activity for wealthy philanthropists. America does not need gorgeous halls and concert-rooms for its musical development, but music-schools with competent teachers, and many, very many, free scholarships for talented young disciples who are unable to pay the expense of study.

## VI. ANTON SEIDL ON CONDUCTING (Concluded)

Introduction of the Baton—Necessity for the Individual Conductor—His Qualifications and Duties—Opera and Concert Conductors—Orchestra and Singer—Conductor and Composer—Individuality in Conducting—Berlioz, Liszt, and Wagner as Conductors.

WE are unable to say with exactitude when and by whom the baton was introduced in the conducting of musical performances. It is held by some that it was Mendelssohn, in Leipzig, and by others that it was Karl Maria von Weber, in Dresden, who first conducted with a baton, and thereby caused something of a sensation. Before then it was the principal violin, or so-called Konzertmeister, who gave the signal with a violin bow to begin, and in the course of a performance kept the players together by occasional gestures or a few raps upon his desk. In choral performances the organist or pianoforte-player was the conductor of the choir, and the principal violin the conductor of the orchestra. In Vienna it was the custom to have even a third conductor, who at choral performances of magnitude beat time with a roll of paper. It can easily be imagined that with such a triumvirate things frequently were at sixes and sevens.

It may safely be asserted that as soon as musical compositions grew in depth, in boldness and grandeur, the necessity was felt of enlisting a single individual who should be responsible for the correct interpretation of the work and the proper conduct of the whole. This was but the natural logic of the case. The art of music differs greatly from all other arts. The painter conceives an idea and executes it on canvas; there it is embodied for long periods of time; every one can admire it in the original, just as the painter himself created it. The sculptor conceives an idea and executes it in marble; every one can admire it in the original, just as the sculptor himself created it. The poet is already in a worse plight; he conceives an idea, puts it upon paper, and leaves it to posterity; his creation is now either recreated in the intelligent mind of the reader, or it takes possession of the elocutionist, in which case it depends entirely upon his capacity or want of capacity whether or not it shall achieve the effect contemplated. In a third case it must be turned over to a group of actors, who give it life under the direction of a stage manager; in what a variety of phases this life may disclose itself we can learn by attending performances of the same drama in different cities or theaters. How many readings are there of Hamlet's "To be, or not to be"? Perhaps as many as there are actors who play Hamlet. Where, then, shall we look for the original meaning of a poem, for that which the poet conceived and executed? Only to the paper. We must discern the spirit of the poem and bring it back to life.

Now take the case of the musician. He conceives his idea and records it. But how much larger is the apparatus which he requires for the production of his work than that of the other creative artists! Singers who are also actors (if possible), and who must have musical training (which is not always the case); musicians who can play the necessary instruments; stage machinists; painters for the scenery; perhaps a comely young ballet (an arduous requirement, indeed!); a capable choir (one that ought to sing in tune); a stage manager to direct all the doings behind the scenes; finally, a conductor who really ought to be as musical as the composer himself (that is surely asking a good deal!).

To recur to the history of the baton, it may be asserted that as the difficulties connected with performances increased, as compositions grew in magnitude, and matters went more and more awry under the direction of the principal violin (aided by his assistant with the paper roll), the plan was gradually evolved of putting everything in the care of one man and holding him responsible for the results. And thus the modern conductor came into office, armed at first with

the old roll of paper but later with a baton. Some of the old violin-players, like Spohr in Cassel and Habeneck in Paris, clung to the violin bow; but, as has already been said, the modern concert conductor is found wielding a baton, in the case of Mendelssohn, the modern theater conductor in that of Weber; and so it remains to-day.

The art-work created by the composer must be reanimated, inspired with new life by the conductor's intellectual abilities, his technical powers, and his recreative capacity. How much self-criticism, how much energy, how much love for the work, how much study, how much mental exertion are necessary to enable him satisfactorily to fill his reproductive office! The conductor stands in the stead of the composer. A gifted conductor brings it to pass through the medium of rehearsals that every participant, be he singer or player, feels that he too is a recreative artist, that he too is leading and directing, though he is but following the baton. It is this unconscious reproduction, apparently from original impulse on the part of the performer, which is the secret agency whose influence the conductor must exert by the force of his personality. A true conductor will effect all this at the rehearsals, and keep himself as inconspicuous as possible at the performances; in this lies the difference between a time-beater and a conductor. There are time-beaters who wave wildly with their hands and stamp loudly with their feet, yet they accomplish little or nothing. Of course, the temperament and other individual characteristics of a conductor have much to do with the case. Years ago, before the opera had taken on so much of an international character, its repertory was more restricted, and the conductor had to struggle with a much smaller variety of styles. Proch, in Vienna, was a famous Meyerbeer conductor; Esser, in the same city, a respected Mozart and Gluck conductor. For their stagione the Italians sent out their best maestri; thus Spontini came to Berlin, and was long the supreme power at the opera in that city. His best achievements were made, naturally enough, in his own operas. He used two batons in conducting —a short one for the arias, duets, etc., and a very long one for the big choruses and pageants with stage bands. It is only natural, of course, that Italians should be the best conductors of Italian opera, Germans of German, and Frenchmen of French. Of late years much more than used to be wont is asked of our conductors. Theaters whose means do not allow the luxury of more than one conductor demand of their musical director that he work to-day in the Lortzing smithy, mount the funeral pyre to-morrow with Siegfried, and be incarcerated in a madhouse with Lucia the next day. I do not believe in such versatility; conductors are only human, and either Lucia or Siegfried will have to suffer. It is an unhealthy state of affairs, and in the best of cases the public will be the loser.

Let us now consider the concert conductor. He, too, has a great deal of intellectual and physical work to do while preparing a performance. The majority of the public have no idea of the extent of this work, for they assume that the better the orchestra the lighter the labor. To an extent this is indeed true; but to evolve a picture of magnitude and completeness out of an overture or symphony requires nevertheless a vast intellectual effort. There are conductors who seek to bewilder by finished elaboration of detail, leaving the picture as a whole without proportion or perspective. Their accomplishment is like that of a painter who lays stress upon a magnificent piece of drapery, a single figure, or a particular light-effect, to the injury of the general impression. The elaboration of detail is felt to be unessential, but it distracts attention from the main theme. How often does a conductor err in the gradation of colors! Very often it is the size of the room and its acoustical qualities that are to blame for the fact that the means adopted to carry out his idea, the means in which his orchestra has been drilled, produce an effect almost diametrically opposite to his intentions. The larger the room the broader must be his tempi to be understood in all parts of the house. The better the acoustics of the room the easier will be the conductor's task, the more pliant the orchestra. To illustrate: I brought forward "Tristan und Isolde" in New York in the season of 1895-96, after the most careful preparation. The orchestral colors were adjusted for Jean and Edouard de Reszke and Madame Nordica, whose voices were always heard through the instrumental surge, as ought to be the case in every respectable performance of a Wagnerian drama. At the Auditorium in Chicago I was obliged to tone down the volume of the same admirable orchestra nearly one half, because I discovered that the acoustics of the Auditorium were so excellent that the dynamic volume employed in New York would have drowned the singers beyond hope of rescue. The orchestra sounded magical, and the performance revolutionized the ideas of all the artists.

In order to make clear the precarious position in which a conductor sometimes finds himself, I must add that I called the orchestra together on the morning of the day of performance, in order to explain the acoustic conditions of the room. I rehearsed nothing; had I begun, I should have been obliged to play all the music. The men understood my explanation, and in the evening played with an insinuating delicacy, with such a nice adjustment of tone that to hear them was a marvel, and one would have thought that they had spent years of study in the Auditorium. Now it is true that this was an exhibition of a high degree of intelligence on the part of the orchestra, but without the quick recognition of conditions on the part of the conductor the performance would nevertheless have resulted differently.

I must now reiterate that since musical compositions, whether through the influence of Wagner or any other master, have grown to be more homogeneous and profound in their content—have, in a word, gained in delineative purpose—the relation of the conductor toward the orchestra has also grown more significant. The best orchestra in the world will make but a fleeting if not an utterly insignificant impression in the hands of an inefficient conductor. The period of orchestral virtuosity, in which the whole aim was daintiness, refinement, and precision of execution, is past. Already in his day Weber declared war against metronomical orchestra playing. After long and thorough study I am profoundly convinced that had Beethoven not become deaf he would have demonstrated by his conducting how insufficient his tempo and expression marks are

for the correct interpretation of his symphonies. Weber said that there was no composition throughout which one measure was to be played like the other. True, otherwise it would be but machine work. Is it possible to conceive of a Beethoven who wished to have the works of his second and third creative periods performed without a bit of freedom in melody or change of mood? Naturally, there must be no dissection on the part of the conductor, and the freedom of movement which is exercised must not be permitted to disarrange the picture as a whole. Any man who found it possible to conduct the "Pastoral" or Fifth symphony in strict metronomic time, or the Ninth without variation in the tempo, ought to put down his baton at once and become a traveling salesman for electric pianos.

If it is difficult for the concert conductor, who has only the one agency—the orchestra—to control, to carry out the aims of the composer, it is much more difficult for the opera conductor, who must manage the many solo-singers and the chorus with all their difficult tasks, collective and individual, mutual and independent. It is the gigantic task of the conductor to inform all these varied agents with the intentions of the composer, to interweave the orchestral part with theirs, and to graduate the instrumental sounds so that the action may present itself clearly and easily to the listener. Here let me say, from the conductor's point of view, that it is surely the purpose of the composer to have his stage-folk understood by the public. It follows, then, that the orchestra must never shriek and drown the voices of the singers, but support them. The orchestra ought always to bear in mind that on the stage above there is a man with something to say, which the sixty or eighty men below must support so that every tone and word shall be heard and understood. The composer did not write an orchestra part in order that it might drown the words sung on the stage. Wagner, even when conducting excerpts from his operas, was painfully anxious that every syllable of the singer should be heard. Frequently at the close of a vocal phrase he would arrest the sound of the orchestra for a moment, in order that the final syllable should not be covered up. How often did he call out angrily, *"Kinder,* you are killing my poetry!"

How discouraging must be the effect upon an intelligent singer to feel that, in spite of every exertion, he is being drowned by the orchestra! Thoughtless musicians, speaking of my production of "Tristan und Isolde," expressed the opinion that I had supplied the work with more delicate tints than usual, only for the sake of Jean de Reszke and Nordica. This only proves how many musicians there are who still cannot understand the chief thing in an opera. In rehearsing "Tristan" I did not change a single note or expression-mark, but only carried out what the composer had written down, and gave effect to the vocal and orchestral parts in their true complementary values. I am flattered to know that I achieved the desired and prescribed success, for it was the general verdict that every word was understood from beginning to end; that was my wish, and that should be the wish and the accomplishment of every conductor. . . .

This attitude of the conductor to the composition is daily becoming more significant, for the composers of to-day are more and more putting thought into their compositions; the conviction is growing steadily that the proper order of things is first to think, then to compose, and then to perform. Even operas are being more carefully thought out than formerly. Look at the Italians now, and see how they strive to adapt their music to the original text! For this, thanks are due to that grand old man Verdi, who pointed out the way to his young colleagues, and set them an example in his "Otello" and "Falstaff."

When Wagner called out to the conductor, "Recognize first of all the idea: the meaning of a phrase and the relation of the phrase or motive to the action, and the proper reading and tempo, will disclose themselves of their own accord," he went straight to the very root of the matter. Look again to "Tristan und Isolde" for an example. A large space of time in the first act is occupied by Isolde and Brangaene, who are alone in the tent. A few motives are continually developed, but with what a variety must they be treated—surging up now stormily, impetuously; sinking back sadly, exhausted, anon threatening, then timid, now in eager haste, now reassuring! For such a variety of expression the few indications, ritardando, accelerando, and a tempo do not suffice; it is necessary to live through the action of the drama in order to make it all plain. The composer says, "With variety"—a meager injunction for the conductor. Therefore I add, "Feel with the characters, ponder with them, experience with them all the devious outbursts of passion, but remain distinct always!" That is the duty of a conductor. If in addition the conductor is able to grasp and hold the play in its totality, to combine all the singers into a single striking picture, he will not need to wait till the next day for a recompense of praise; he may have the reward of satisfaction with himself at once. It is his artistic achievement to have lived through, to have himself experienced the drama. In the third act of the same work he must suffer with Tristan, feel his pains, follow him step for step through his delirious wanderings.

That conductor is an offender who ruins the picture by blurring its outlines by playing too loudly, or destroys its pliancy by an unyielding beat. Think of the exciting task presented by the scene of Tristan on his deathbed! The conductor must be ever at his heels. Every measure, every cry must agree with the orchestra. If the singer one day sings a measure only a shade differently than usual, or begins or ends a rallentando or accelerando one measure earlier or later—an entirely natural thing to do—the conductor must be on hand with his orchestra, that the picture may not be distorted or blurred. He must have the brush of the composer and his colors always ready—in a word, he must live, suffer, and die with the singer, else he is an offender against art.

Here let me call attention to a singular phenomenon, which seems somewhat startling at first blush but which cannot be gainsaid. The performances of conductors are frequently criticised in great haste and with much harshness. Take, for instance, an overture or symphony by Beethoven and have it conducted by three or four really great conductors. Immediately comparisons will be made; one will be preferred and the others condemned without mercy. This is all

wrong, for it is possible that one and the same subject shall be treated differently by different masters, yet each treatment have an effective and an individual physiognomy in its way. Different painters and poets can use the same material, each in his own manner, and each produce an art-work of value. How many pictures of Christ are there in existence? Each Christ head painted by a great master differs from all others; yet each is a classic for all that. In a musical performance I should first inquire whether or not the conductor has anything to say, whether there is definite meaning in his proclamation, especially if it should produce a different effect upon me from a reading based on an entirely different conception, and give a plain exposition of the conductor's purposes and ideas. If the variations consist of empty external details, then away with them, no matter how prettily empty they may sound. There is less likelihood of such a state of things since action and train of thought are prescribed; and the instances are not many even in symphonic music, but they may occur.

In conclusion, I wish to make a few observations on three great musicians who were pioneers in their art and frequently appeared in the capacity of conductors. They are Berlioz, Liszt, and Wagner. Berlioz was a keen observer; he frequently wrote music so appropriate to the dramatic or poetical idea as to be obvious to everybody—as, for instance, the storm scene in "Les Troyens," the ball and execution scenes in the "Fantastic" symphony, the march of pilgrims in the "Harold" symphony, the Mephistopheles scenes and the Ride to Hell in "La Damnation de Faust," and many other pieces. Only a real genius could have done these things. It is true that these startlingly accurate delineations sprang from his enormous knowledge of orchestral technique rather than from his soul, though it is not to be denied that Berlioz often invented strangely beautiful and effective melodies. His musical pyrotechnics are frequently of the most dazzling order. As conductor of his own compositions he was incomparable. Cosima Wagner has often related that he brought to his rehearsals a tremendous command of the minutiæ of orchestral technics, a wonderful ear for delicate effects and tonal beauty, and an irresistible power of command. Upon all who heard or played under him he exerted an ineradicable influence. His music, frequently rugged in contrasts and daring leaps, is also insinuating and suave at times, and so, too, was his conducting: one moment he would be high in air, the next crouched under his desk; one moment he would menace the bass drummer, and the next flatter the flutist; now he would draw long threads of sound out of the violinists, and anon lunge through the air at the double basses, or with some daring remark help the violoncellists to draw a cantilena full of love-longing out of their thick-bellied instruments. His musicians feared him and his demoniac, sarcastic face, and wriggled to escape unscathed from his talons.

Liszt, the founder of the symphonic poem, was differently organized. The dashing, energetic Hungarian, who had developed into a man of the world in the salons of Paris, was always lofty and noble in all his undertakings. He was singularly good-hearted, excessively charitable, unselfish, and ready with aid, intrepid, sometimes to his own harm, persistent in the prosecution of his aims, quickly and enthusiastically responsive to all beautiful things, and ready at once to fight for them through thick and thin. Thus we see him in Weimar, the first to throw down the gage to envy and stupidity in behalf of the Wagnerian art-drama, and never growing weary. He was the first Wagnerian conductor, and battled with baton and pen for the musical drama at a time when few believed in it. He was the first to recognize Wagner's genius and bow to the reforming force of the new musical dispensation. His recognition of the new era gave him the idea of the symphonic poem, and so he became in the concert-room what Wagner was on the stage.

Liszt also introduced the reforms into his sacred and secular oratorios, and their influence disclosed itself as well in the conductor's office. His Jovian countenance filled everybody with a sort of holy dread; his colaborers were lifted to the top of a lofty pedestal; all were profoundly, majestically moved, inspired, and made conscious of a high mission. Liszt radiated an exalted magic on singers as well as instrumentalists. He felt himself to be an apostle of art, whose duty and privilege it was to preach love, faith, and respect eternal in all his deeds as conductor, and his feelings were shared with him by performers and listeners. By means of his priestly appearance and dignity, and his consuming enthusiasm for everything noble, he carried with him irresistibly all who came into contact with him. He compelled all to love and believe in the composition he brought forward. If Berlioz left behind him a demoniac impression, Liszt disseminated light and celestial consecration; one felt himself in a better world.

Wagner was a union of the other two. To him both heaven and hell were open. He delineated the sense-distracting pleasures of the realm of Venus in glowing colors, plunged into the most awful depths of the sea, and brought up ghostly ships; he opened to us vistas of the legendary and misty land of the Holy Grail; now he draws us with him on a nocturnal promenade through the streets of Nuremberg, and buffets the master singers and the petty town clerk; anon he discloses the nameless suffering and endless longing of two lovers who are being drawn unconsciously by the power of magic into the land of eternal darkness and night, there to be united in bliss everlasting. Next he plays in the Rhine with its nixies, calls up the lumbering giants, the nimble dwarfs, the stately gods, rides into battle with the daughters of Wotan, rambles through forests to the twitterings of birds, till he reaches the cavern smithy, forges swords, strides through the flickering flame to awaken a heroic maiden, returns to the Rhine, overwhelms the race of gods, and predicts the coming of that which shall endure forever—the love of woman. At the close of his glorious life and labor he leaves us the most precious of treasures—the Holy Grail and Holy Lance—as tokens of Faith, Love, and Hope. Did ever a human intellect bequeath to the world such a wealth of ideas, suggestions, and teachings before? We cannot imagine the time when knowledge of these things shall be complete and closed, for the more they are studied the greater are the treasures discovered.

As a conductor Wagner was a man of iron energy. Almost small of stature, he seemed to grow to gigantic

size when before his orchestra. His powerful head, with its sharply defined features, his wonderfully penetrating eyes, his mobile face, which gave expression to every emotion, every thought, can never be forgotten. His body stood motionless, but his eyes glittered, glowed, pierced; his fingers worked nervously, and electric currents seemed to pass through the air to each individual musician; an invisible force entered the hearts of all; every man thrilled with him, for he could not escape the glance of this great man. Wagner held everybody bound to him as by a magical chain; the musicians had to perform wonders, for they could not do otherwise. At first things went topsy-turvy at rehearsals, because of the impatience of the master, who wanted everything to be good at once; the strange, illustrative movements of his long baton startled and puzzled the musicians until they learned that the musical bars were not dominant, but the phrase, the melody, or the expression; but soon the glance caught the attention of the men, they became infused with the magical fluid, and the master had them all in his hands. Then the meanest orchestra grew and played gloriously, the tones became imbued with life and expression, the most rigorous rhythm and the loftiest emotional expression ruled, and everything was reflected in the face of Wagner. All hung on his glance, and he seemed to see them all at once.

Once I sat beside a great actor who for the first time saw Wagner exercise this potency of look and facial expression. He stared at Wagner as if he had been an apparition from beyond the grave, and could not take his eyes off him. Afterward he told me that Wagner's face was more eloquent than all the actors in the world with all their powers of expression combined. Whoever saw Wagner, and came into contact with him in Vienna, Berlin, Hamburg, Budapest, Russia, or Switzerland, will certainly never forget this influence. He seldom conducted, but one must have seen him conduct a symphony by Beethoven in order to learn how much there is hidden away among the notes of that classic giant, and how much can be conjured out of them. To my thinking, Wagner is not only the mightiest of all musical geniuses, but also the greatest conductor that ever lived.

# VII. HOW TO TEACH MUSIC

Reasons for Adopting the Profession—Incompetence and Imposture — Comprehensive Requirements — Systems and Fads—Making Lessons Interesting—Temperament and Capacity of Pupils—Personality of Teachers.

IF all teachers of music had honestly to say why they had taken up this particular branch of the musical profession, there would be some peculiar answers. The "fashionable" master might whisper that there was money to be made out of it. The composer without capital to produce his works would declare that one must teach to live. The superannuated singer might cry out, "What else is one to do when the voice is not what it was, and we no longer get concert engagements?" The faddist, or inventor of "systems," instructs in the reasonable hope of converting the musical world to his way of thinking. The young governess, who is expected to speak French, mend clothes, and walk out with her charges, finds that if she can also teach the children their notes she has more chance of a post frequently less remunerative than that of the domestic servant. The quack, who professes to be anything that suits his purpose, finds that in teaching music he can impose upon the credulity of the public with greater impunity than if he placed a brass plate on his door and declared himself a legal or medical practitioner.

A few are "born" instructors of music. These love their work and take a pride in its results. They are generally found to devote themselves to teaching solely, being either too nervous or having no inclination for public appearance or performance. But they know how a song or piece should be played. They are also capable of conveying this knowledge to others. These are teachers deserving of the name.

From the foregoing considerations, there is, unfortunately, little doubt that the profession of music-teacher is overrun with incompetence and imposture. If the young girl fresh from school can stumble through a few stock pieces, she sees no harm in adding to her pocket-money by taking pianoforte pupils at a few dollars a quarter—her fees barely keeping her in boots and gloves. People who are fond of music but have had no professional training often apply for, and obtain through interest, posts of organist and choir-master at some important church. They can, it is true, play chants and hymns on the harmonium or piano after a fashion, but they ignore the fact that to teach a choir requires special temperament, training, and experience. "Systems" of teaching are often a snare to teacher and taught, as they tend to narrowness and one-sidedness.

While specialization in music-teaching is necessary and advisable, the good teacher should aim at being comprehensive in his views and methods. Teachers of music may be roughly divided into those who instruct in (1) vocal, (2) instrumental, and (3) theoretical work. None of these is quite independent of assistance from the others. The young singer, in order to accompany herself, should know, at least, how to play the piano. The instrumentalist cannot afford to be ignorant of oratorio, operatic, and vocal music. Both player and singer, again, require to have theoretical points at their fingers' ends. Indeed, the first duty of a conscientious teacher is to ascertain that his

pupils, while devoting their best energies to some special musical branch under his immediate direction, should not neglect all kindred subjects of the art that go to make a well-informed and cultured musician.

The opposing systems and fads of various teachers have done much to belittle the profession of music-teaching in the eyes of onlookers. We have all come across the pianist who has been the rounds, from one professor and one conservatory of music to another, only to be told at each successive step that all previous tuition has been on mistaken or harmful principles. Indeed, the first vocal lesson from a new master is often occupied in pointing out that a voice has hitherto been "placed" wrongly, that the pupil has come near injuring his throat by forcing tone, that the quality of head notes is deteriorated through straining, and so forth. This sort of talk has a bad effect on the nervous student. If deficiency exists, it would be better to set about remedying it without disheartening the pupil; just as the good physician does not frighten a patient with a full narration of the extent of his ailments, but rather endeavors at once to counteract the evil by suitable prescription. Similar procedure on the part of the music-teacher would be both courteous to his predecessor and considerate to a sensitive student.

Every one knows how multiple are "methods" of vocalism. Instead of pinning his faith to any one, the professor might try to find out the commendable points in all. Italian methods are devoted to the production of "il bel canto"—in other words, beautiful tone above all things; while the Germanic-Anglican school aims at perfection of enunciation and phrasing. Among the French, *verve* and sprightly emotion are potent factors of effective song study. That all these points go to make the complete vocalist none will deny. Methods of breathing, again, may be varied to suit individual lungs and vocal organs. Text-books and treatises of famous teachers of singing are in print, and if people care to avail themselves of the views of men and women who have made a lifelong specialty of vocal culture it is easy to do so. As a rule, honest theorists will not commit themselves to the task of writing special tutors or treatises if they have not something convincing to say. Thus, an unprejudiced hearing should be given to all who are known enthusiasts and able teachers.

How to make music-lessons interesting is a matter which demands the attention of all teachers who desire to keep their pupils once they have formed a connection. An earnest and capable student who intends to make music his or her profession will count no toil too hard that is necessary to the acquirement of expertness. But what of young persons of distinctly mediocre talent—a class which forms the bulk of music-pupils—in whom the spark of musical feeling, if it be there at all, needs all the fostering and coaxing possible for its evolution and development? These soon tire of scales, exercises, and vocal drill, and pine for "something pretty to play or sing." Why cannot this natural aspiration be more frequently gratified? It would awaken flagging interest in the pupil and undoubtedly please the ordinary parent, who often asks when all the strumming and humming will be at an end and the teacher will give a piece or song.

Teachers should more often place themselves in the shoes of those they instruct in these respects, and also remember that an appreciation for the higher classics only comes with advanced culture of the musical ear. Just as there is a wealth of tuneful and attractive pianoforte music to choose from which embodies the principles of legato, staccato, arpeggio, and chord-playing, etc., so there are plenty of beautiful simple songs, suitable for all styles and classes of young singers, from which the doctrines of correct breathing, phrasing, and enunciation can be learned if the instructor have the ability to inculcate such things outside a beaten path.

Take, for instance, that little song "The Dream," by Haydn. The first sentence—"Send me a dream"—is a microcosm of the vocal art. What possibilities are there not in this phrase, as in the music to which it is wedded, for the singer's practice both in tone-production and enunciation? The short and long sounds of that difficult vowel "e" are here; also the final "d" and "m," two consonants which require the greatest care in the singer's pronunciation. Again, here is open "a," as the combination of the liquid "r" with "d"—quite a wealth of study in a nutshell if the teacher have but the ability and patience to demonstrate it properly. This is but one song among many. The shorter and simpler numbers among the exquisite songs of Mendelssohn, Schubert, and Schumann, to say nothing of selections from English and American folk-song and the productions of our own excellent song-writers, offer illimitable opportunities for a vocal lesson which can be made pleasurable as well as highly instructive.

The music-teacher's success is also greatly influenced by his or her ability to deal with individual temperament and capacity. Thus the child who enjoys playing Mendelssohn or Mozart may find Beethoven or Bach a task, while not all students render Chopin, Schumann, and Liszt with requisite powers of appreciation and delivery. How far a pupil's endurance of drill-work can be healthfully pressed is also a point upon which the judgment of the teacher is called into exercise. The drudgery of preliminary practice is, indeed, just the trouble with most preceptors of youth; and such devices as the practice-clavier and the like should be utilized when possible.

To insist upon stated times for practice for all children without distinction, as is often done at public schools, is another grave mistake to which the teacher should never lend countenance. While some young people are quite able to stand the strain of two or three hours a day at the pianoforte, one hour is sufficient, if not too much, for the delicate or less robust. Again, some children's temperaments are so constituted that to find fault with them continually, even when censure is deserved, defeats the purpose and seriously discourages plodding pupils.

But if too much pressure should not be put upon students of middling capacity, it requires considerable discretion neither to retard nor yet to favor undue haste in the gifted learner. If a musical child has tired of a piece before it is perfected, rather than urge reiteration to boredom, it is well to substitute a new selection. Variety, in the alternating of a lighter with a heavier piece or vocal number, best assists the pleasurable progress of most pupils. Some bounds, how-

ever, must be put to the impetuosity of certain youthful performers who plead for constant change, or who would, if allowed, skim through everything in a most superficial manner.

The personality of the instructor has much to do with the young student's enjoyment of a lesson. A bright and cheery demeanor, and especially a kind and patient way of pointing out faults, are traits which go far to preserve harmony in the music-room. The irate music-master and the cross music-mistress are, happily, out of fashion. Allowing that false notes irritate the sensitive musical temperament, what earthly excuse could there ever have been for men or women so to forget themselves as to fly into a furious rage, rap frightened children over the knuckles, and fling music or books at the heads of offenders whose only crime was that they had not yet grasped the secret of musical excellence? If easy-going ways and pliant methods do not meet with universal favor, it is always possible to combine the requisite firmness and exactitude with tolerance, sympathy, and endurance in the case of students who by nature are not so bright or receptive as others. It is in these matters that the teacher's powers of character-reading and restraint come especially into play.

Punctuality in attending to classes and pupils is another factor in the success of an earnest teacher. The tendency to hurry over a lesson shown by many music-teachers, who keep constantly glancing at their watches when a student is playing, is to be criticised. Children are very observant. If they imagine that their lesson is irksome to the teacher, they will scamp through their pieces, anxious as is the professor to see the expiration of the regulation time—often an insufficient time for the majority of students. Indeed, the apathetic or penny-in-the-slot teacher does more to kill musical art than any other known influence. On the other hand, nothing gratifies a young musician more than to think that a gifted professor takes a personal interest in work done.

There is no better advertisement or certificate for a teacher than to have it justly said that his pupils do him credit. So it seems an important part of his duties that he should strive to effect their advancement. It is pleasant to look back and say of some great artist, "Yes, he or she was my pupil"; while the successful pupil's retrospect is no less pleasing concerning "teachers from whom I have learned much." One can forgive the teacher who overwhelms his pupils with his own compositions, who talks above their heads or misunderstands them, or who, in his anxiety to "bring out" his graduates, can scold briskly at times. But it is difficult to preserve a respectful or affectionate memory for the pretentious instructor who betrays incompetence, meanness, or deceit of any kind.

The ideal teacher's qualifications may be summarized briefly as follows: Knowledge of the subject taught; ability to convey this knowledge to others; "breadth" in method; firmness, combined with a lovable disposition; the power of mental discernment; sympathy with the subject as with the pupil taught; the power of adapting all systems to individual instruction. Teachers of music in all departments who take their profession seriously will benefit by reading standard works on musical science and art, and by studying specific text-books, of which there are many to be found suitable for a student's music-library.

## VIII. HOW TO BE AN ORGANIST

A Desirable Calling—Choir-training—Accompanying Singers—Choice of Voluntaries and Other Selections—Sacred and Secular Music—Preparing for Festivals—Harmony in the Organ-loft—A Fair Field for the Woman Organist.

A GOOD organistship is a coveted post in the world of music. Such a position means more than the salary attached to it; there is the standing which such an appointment gives a musician in the neighborhood, and also the teaching connection to which it nearly always leads in the case of a competent professor. Thus it happens that, although one's Sundays and the public holidays of the year are by no means days of rest for the musician who plays a church organ, such a calling offers a certainty of income and a standing advertisement in the locality which few members of the profession can afford to dispense with, if they be suitably qualified.

The initial training, however, for such a post differs from that of other instrumentalists. The majority of eminent church organists have begun their career as choristers. Women musicians are often handicapped in this respect, and in many instances have suffered from prejudice against the employment of female organists. A serious difficulty in the way of students of both sexes is that the pipe organ, unlike most other sound-sources, is not often to be found in private houses, so that home practice is out of the question. The pupil is, then, dependent upon facilities at his church, his music-school, or the organ-builder's premises for acquaintance with his chosen instrument. The frequent inconveniences and uncertainties of such practice make it a matter of wonder that organists can obtain the mastery of performance which they usually exhibit; and the marvel is increased when one recollects that it is almost impossible to find two organs

exactly alike in construction, arrangement of stops, and balance of tone. Indeed, like the proverbial hare, one's organ must first be "caught" before it is utilized. In other words, before familiarity is gained with any particular instrument, the player requires frequent access to it either by practising or through deputizing.

But the organist needs more than mere mechanical dexterity; in most appointments his duties entail also those of choirmaster. The procedure at church choir practices demands attention. Punctuality in the organist goes far to insure the regular attendance of a voluntary choir, a matter especially desirable in country parishes. An indifferent or apathetic organist, who races through the appointed hymns, chants, or anthems for the following Sunday, and seldom takes the trouble to turn round from his perch when addressing the singers, must not be surprised if the choir lose interest in the practice and shirk going to it when possible. A certain monotony attaches to the continual going over of the same ground at various seasons of the year, and some ingenuity is required on the part of the trainer to invest familiar items with fresh ideas in rendering and expression. The continual use of customary psalms and hymns palls upon performers unless the words and their settings are varied.

An occasional "run through" without organ accompaniment—the organist leaving his stool and standing among his singers either to lead them or beat time—is a help in getting enunciation pure and distinct. That this is not so often done as it should be is evident from the fact that an undignified and unintelligible "gabbling" of words is so frequent at church services. A bright incisive method of getting quickly, effectively and pleasantly through a rehearsal is always appreciated by the vocalists who, seeing the choirmaster in earnest and strenuously active, are on their mettle to be likewise, with the satisfactory result that preparatory work is done without dawdling or carelessness. If there is a short interval to spare at the end of a practice, this is often agreeably filled by the reading of new work, the advisability of having a well-stocked music library of anthems and sacred choruses at hand being evident.

To accompany singers effectively on the organ is an art in itself. The strength of accompaniment given naturally depends upon the kind of music performed as well as on the ability of the vocalists taking part. When a church favors congregational singing, much "coloring" in well-known hymns seems out of place. On the other hand, when the singing is mainly sustained by a well-balanced choir, an expert organist is at liberty to vary the otherwise dull uniformity of diatonic harmony and judiciously embellish his accompaniments during the singing of chants and responses. As long as frivolity or trifling is avoided the player's ingenuity in this respect greatly adds to the effect of the whole.

Again, either at a pianissimo or when the choir is in full swing, so that the choristers may be relied upon, a good organist may occasionally "let 'em alone" with admirable effect. On the whole, singers, if really competent, like to be "trusted" in this way, and it is seldom that, if carefully prepared, they tarnish their reputation at such points. The accompaniment of solo passages also demands special care and ability. Where timbre is desired, this should follow the indications of a full score as closely as possible. Hence, it is apparent that a first-class organist needs to add orchestration to his other studies. Beneath his fingers, if he know how to avail himself of them, lie the pigments of a great paint-box. Accordingly as he can mix his tints and marshal his contrasts, so will his accompaniments be artistic or the reverse.

The choice of voluntaries is a trouble to many good players, nor can any hard and fast rules be laid down on the subject. Bach's chorales, preludes, and fugues, and Mendelssohn's organ sonatas are the delight of the accomplished performer; but it cannot be said that they are always appreciated by the great bulk of ordinary churchgoers. The works of Best, Batiste, Rheinberger, Guilmant, Widor, and others, offer variety; but the views of the uninitiated on these matters are often amusing. Something "soft and devotional" for the offertory, or "loud and martial" music for the concluding voluntary embraces the extent of popular opinion as to what kind of selection is best.

The timing of voluntaries presents, perhaps, the greatest difficulty to the young organist. He soon finds that he must cultivate his gift of improvisation. He may be in the very middle of a well-known sacred item when the collection is at an end, and the clergyman is waiting for the conclusion of the music. At such a crisis a cool head and steady hand are needed to save the situation with credit. It is also wise not to be disconcerted if some officious if well-meaning member of the choir plucks one's elbow suddenly from behind and murmurs in a stage whisper, "Time to wind up," when one is in the very middle of a florid passage. But the presiding genius of the organ-loft soon gets accustomed to such happenings, even to the point of cool indifference—which is not, however, to be recommended.

Choice of an organ solo resolves itself into a consideration of the occasion or gap which it occupies. Thus, for opening voluntary, if the performer be able to extemporize, a well-known theme may be worked up, beginning quietly and gradually approaching a climax which can be hurried or retarded at will until the service is on the point of commencing. For instance, the theme of the opening chorus of Mendelssohn's 95th Psalm may be found suitable for the purpose. The middle voluntary is, naturally, that selection which an organist requires to think out with most care. Appropriate items for special days, such as Handel's "Pastoral" symphony at Christmas-tide, are easy enough to choose; and for the other full services of the year it should not be difficult to ring the changes agreeably to all.

The many excellent collections of short voluntaries to be had from the chief music-publishers give ample variety and allow of individual arrangement and adjustment. Oratorio numbers are usually acceptable, and frequently, apart from organ music proper, such short and symmetric movements as are exemplified in Field's nocturne in B flat or some of Mendelssohn's "Lieder ohne Worte" are found useful. For "going-out" voluntary, the organist is generally free to please himself. When the final Amen is sung, it is desirable to improvise very softly for a moment or so, and then gradually lead up to a good classical selection, a mas-

sive fugue, allegro, or march offering good material for the close.

Much has been said and written about the difference between secular and sacred music. That there is, or should be, some line of demarcation between the two, most musicians allow; but when the inexpert begin to criticise on the subject, the musician who smiles may be excused. Once a young organist, upon being reprimanded by his rector for playing florid albeit sacred items in church, responded, on the following Sunday, by rendering an exceedingly lugubrious selection at dead-march tempo. On being pressed for the name of his solemn voluntary the youth confessed that, as sacred arias were objected to, he had altered the rhythm and rate of a popular music-hall song and made it sufficiently morose to pass for a religious dirge.

It is true that Haydn's "With verdure clad" or Handel's "Rejoice greatly" sounds more ornamental than Mendelssohn's "On wings of song" or Schubert's "Serenade." It is also curious that some well-known hymn-tunes were originally folk-songs or dance measures. That organist shows most discretion and taste who chooses his voluntaries so as not to hurt the sensibilities of any of his hearers; though the right of people to dictate to him in his choice of solo work is questionable.

From what has been said the reader will see that, although there is ample selection of organ music proper to draw upon from standard composers for middle voluntaries, yet for practical purposes the organist has often to be his own arranger. A good plan is to try the prentice hand at such items as Handel's "I know that my Redeemer liveth" or Mendelssohn's "O rest in the Lord," the melody being played on appropriate combinations of solo stops, and the accompaniment being filled in with the "tenor" hand and the pedals. In time, facility comes with practice; and the knack of extempore arrangement becomes a part of the player's duties.

Among the church organist's services, apart from the extra occupation of training a secular choral society for local concerts, there is frequently preparation for sacred festivals in one's own or a neighboring town. When these events are connected with ordinary Christmas or Easter celebrations, they do not usually mean more than the rehearsal of some extra anthems or services and the practice of special hymns. Yet in such cases much depends on the ability of the organist to invest occasions of the kind with pleasurable interest. Perfunctory habits of scudding through such practices cannot be too strongly condemned. In rural localities especially, the weekly church choir practice is the gala evening of the seven. Young men and maidens trudge or drive miles in the snow of a winter's night rather than miss the one little diversion of their prosaic existence. The city musician, with his many social distractions, may well remember this, and contribute, if he can, to the country folk's pleasure. When the festival is one on a large scale, local choirmasters require much conscientiousness and self-denial to throw verve and enthusiasm into the preparation of their own body of singers, the merit of whose performances will reflect upon another man. The drudgery which such advance rehearsal entails, particularly if the choral material be somewhat "raw," is seldom recompensed or appreciated for what it is worth. But the benefit to both organist and choir is undoubted. The reading of new music, and the being brought into touch with other artists and performers, constitute factors in progressive education which cannot be too highly esteemed.

No one who has had anything to do with the training of a church choir needs to be told that it is not always possible, literally and figuratively, to preserve harmony in the organ-loft. If the variations of our changeable climate often cause pedals to "stick" and notes to "cipher," the human element is frequently apt to be obstinate and to "kick" against authority in a way most distressing to a sensitive and cultured musician. Where there are two rival sopranos, for instance, or a pair of tenors of equal efficiency, the allocation of solo parts in anthems, etc., becomes a problem of bristling difficulty to solve. Sometimes, too, the choirmaster stirs up a hornet's nest by displaying his preferences or dislikes without counting the cost. The green-eyed monster is to be found lurking in the choir of a religious edifice as well as within the wings of the stage. It requires a strong and earnest personality and a tremendous fund of good humor, tempered with firmness, to steer clear between Scylla and Charybdis.

The somewhat rude rabit of reprimanding a voluntary singer before his or her fellows is to be avoided at all costs. If something has gone wrong, it can be placed without offense upon the delinquent apart from descending to hurtful or spiteful personalities. Nothing alienates a body of singers so much as supercilious or overbearing manners in one who is, for the time being, their superior. Discipline has, it is true, to be observed in all associations of the kind, whether professional or amateur; but politeness and respect go far to preserve any human combination and keep it from becoming embittered or soured. Whether the male or the female organist has most tact in the promotion of choral sociability is a question which the twentieth-century woman organist perhaps may satisfactorily answer.

Concluding, it may be asked: Why not give the woman organist as fair a chance of excelling at her art as her brother professional? The physical exertion expended in organ-playing is no more hurtful to a woman than is walking, or dancing; and for the anemic, dyspeptic, or cold-footed, no better remedy can exist than the healthful drill of pedaling. St. Paul's objection to women speaking or "teaching" in an assembly, if taken literally, would dismiss the sex from class-teaching of all kinds—an art in which women often shine. Patience, reverence, and tact are all demanded from conductors of church choir practices, and these are eminently womanly qualifications. Wherefore—when old-world prejudices as to the "unbecomingness" and "undue effort" attached to the female organist's playing shall vanish before more intimate and practical knowledge of the king of instruments itself—let woman have a fair field for the display of her talents.

# IX. HOW TO APPEAR IN PUBLIC

Personal Bearing—Essential Qualifications—Selections for Public Performance—Appearance and Dress—Nervousness—Health, Physique, and Temperament—Other Things that Count—What Constitutes Success.

TO appear successfully in public is the great aim of the young artist. No matter how nervous the musician may be, how modest as to his attainments, nor how conscientiously anxious to toil at his art for that art's sake, there is a feeling that one's musical training is not complete until public opinion has been challenged in some way or other—on the platform, the stage, or through the press. Primarily, of course, music appeals to the sense of hearing, but in its public performance the sight and touch of the performer and the vision and feelings of listeners are also brought into play. The center of this activity or influence is the executive musician; and it is just this direct personal address to the sentiment and emotion of others that makes music at once the most attractive and the most desired of all accomplishments.

Those desirous of appearing in public with success should at once submit themselves to a severe and searching examination as to whether they possess those essential qualifications which make for a genuine reputation. Gifts there must be. If either sham or mistaken ambition flourish for a time, it is through sheer force of talent or will-power; but neither pretense nor the fever for fame can maintain or sustain the *vox populi* for long. To gifts, some add appearance—individual charm of face or form. If a pleasing manner accompanies such attractiveness, the woman musician especially has the greater chance of a career as a public artist. A stronger power even than these, however, is to be found in that mystic force known as "personal magnetism." For the fact remains that among musical exponents whom a past century has listened to with delight there were those who won the public by their personality in the display of their gifts rather than by an uncommon beauty of face or form. Neither Jenny Lind nor Tietjens is described as having been a beautiful woman, yet few singers have ever been able to create such a furor by their public appearance as these, to name only two among the noted dead.

To define the magnetic influence of certain individuals would be difficult. It is perhaps best described as the outcome of sincerity and concentration of mind; or it may be another name for thoroughness of purpose or earnestness and zeal. In music it would seem to be the possession of the art apart from self-arrogance or love of mere display. It is that which stirs us in the technique of great pianists; which thrills us in the pianissimo as in the most brilliant tones of the cantatrice. It is in the devotion and painstaking care of the teacher; in the glowing and sympathetic eye of the lecturer. It may even be said to account for the absorption—the "enwraptness"—of creative genius. Maybe we might yet more nearly explain it as the demonstration of "soul," without which even the most accomplished artist falls short of perfection.

Supposing gifts and personality to be of the approved kind, the choice of items for public performances is a most important matter. Young musicians generally fall into the mistake of attempting favorite classical numbers which they are not advanced enough to render excellently well. There should be no mediocrity, no fear of an indifferent interpretation, about the items selected for a concert platform. Frivolous or trivial songs or pieces are to be carefully avoided, if earnestness is one's aim. Again, there are many celebrated performers who show little originality or wholesome variety in the repertoires they elect to give from time to time. It is said that a memorial wreath was once sent to a certain singer who was always bewailing "Thou'rt passing hence, my brother." Similarly, the pianist is open to criticism who chooses only "stock" pieces for his recital, as if Beethoven had never written any sonata but the "Waldstein," nor Schumann any tone-picture but the "Carnaval."

There is a tendency latterly to give "one-man" or "one-woman" entertainments. Cycles of songs are sung of the same period or composer; or a whole series of instrumental pieces follow each other, the rendering of which it would take the art of a foremost virtuoso to make interesting to the ordinary listener. Débutantes have yet to learn that the effect they produce is often in proportion to the length of the solo selection given: the less we hear from them the more we would like to hear! Violinists of all shades of mediocrity bracket two or more long pieces, and take encores to these upon the very faintest encouragement. This is a cause of positive boredom to many who would be glad to wish the players well if they were less obtrusive. An instrumentalist will say that an andante as well as an allegro is necessary to give proof of one's style, technique, etc. There is no valid reason why this should be so. A slow movement, exquisitely played, would often give twice the pleasure if not blurred out of immediate remembrance by the noisy "fast piece" which, by way of contrast, follows. Suitable selections for particular occasions are, again, a subject for much forethought and advance preparation. Upon a point such as this may hang a performer's future career.

Though many sensible people profess themselves "above" the superficialities of appearance and dress, yet these matters must, more or less, come into the consideration of the public artist. This is especially the case with women. The great point is to dress as well as possible, and with suitability to all occasions. Costliness is not so much to be aimed at as becomingness. A woman's concert gown should always suit the wearer. If it does not, no matter how superb it may be, it is a failure. If one's own natural taste is deficient in these matters, the advice of a reliable friend should be taken. Fit and elegance in feminine apparel are more to be desired than richness of fabric or showiness of ornament. Indeed, in no way is one's own sense of refinement and culture more certainly shown than in mode of dress.

Means may not always be forthcoming to enable the young performer to dress exactly as her own correct tastes would advise. Yet she can usually please herself in color or combination. The Orientals declare that to each is his proper color, arrayed in which he will feel most at ease. Color, again, has more to do with the becomingness of a costume than many people think. No one knows so well as the woman who appears frequently in public what an art there is in being becomingly dressed. If the concert artist can get at the kernel of this art, and yet not waste too much precious time over the subject, the happy medium of appearing "well dressed" is reached. Anything that savors of eccentricity or extravagance—despite some pianists' fondness for hirsute superfluity—is best avoided on the platform. Such indulgence is but to make one's self a butt for ridicule or contempt. To some the glitter of diamonds is ravishing. Others declare that it reminds them of savage adornment and the "beauty" adjuncts of dusky skins. Apparently it is a case of "every one to his taste."

Gifts, good appearance, and becoming dress may all be the performer's, and yet their effects may be sadly minimized by that *bête noir* of the musician, nervousness. The heart-flutter, trembling limbs, quivering mouth, and parched throat are physical accompaniments of public appearances which very few artists wholly escape. Getting accustomed to the platform, people say, is the best cure. This can only be brought about by regular and frequent concert work, and this is, unfortunately, not always obtainable by the beginner—the one who suffers most from stage fright. "Look upon them [the listeners] as so many cabbage-heads," said a late revered master. Yet it is not always possible to regard a well-dressed audience, armed with programmes and opera-glasses, in this unflattering light, though the idea in the abstract, if ludicrous, may be sometimes appropriate.

Then some say that self-consciousness is at the root of the trepidation which overcomes even the most resolute when they first court public applause. The fact is that the nerves may be shaken from a variety of causes. Terrors of "anticipation" are hard to combat. Because one has frequently staggered or broken down at some difficult passage, the dread of doing so in public has often the effect of spoiling the whole performance. Or a young musician may be too anxious to please a certain teacher, critic, or friend among the audience, and the excess of anxiety defeats itself. Again, so much depends upon the effect one makes upon a particular occasion that over-eagerness to shine causes loss of self-possession.

But it is easy enough to enumerate causes of nervousness; the trouble is to suggest a prevention or cure. Anticipatory ghosts of all kinds can only be laid by a strong determination not to be overawed by them, but to be prepared for their hallucinations by preliminary practice and by habituation to the surroundings of the platform. One's teacher can generally manage that a pupil, about to make a public appearance, may first strengthen and accustom the nerves to the ordeal by playing before small circles of friends, or when possible before critics. Any tendency that would interfere with the performer's success should be strenuously combated before venturing on a concert platform. It is said that Demosthenes spent hours haranguing the waves by the seashore. In this way he completely overcame a natural nervous tremor and inclination to stutter when speaking, and prepared himself to face the commotions of a vast assemblage. The best safeguard against nervousness is to throw one's self so thoroughly into the interpretation of the work undertaken that surroundings become as if they were not. One is then blind and deaf to all but the spirit of music within. For the consolation of the sensitive it may be remembered that some of the most successful artists are those who have never fully conquered the "nervous accompaniment." How do they succeed in charming us? By sheer determination, resolution and thoroughness in preparation, as well as in carrying through the task in hand.

It is only right to add that health, physique, and temperament have a good deal to do with the control of nerves. The public artist requires to strengthen his bodily frame in every way in his power. Outdoor exercise, plain, wholesome food and not too much of it, fresh air and plenty of it, contribute the best preparations for all active work. Most performers believe in resting and keeping the mind completely free from worry or irritation for some hours before a public appearance. Opinions differ vastly on many points. While some vocalists starve themselves before a concert, others confess that they sing best on such fare as "a beefsteak and bottle of stout"! Undoubtedly tastes differ, but there can be little doubt that the general building up of the constitution helps to make both a successful and a happy performer.

Environments have much to do with the mode in which public executive work is done by the musician. A little embarrassment, such as might be caused by a singer discovering, at the last moment, that she had brought an odd pair of gloves, has been known to shake the equanimity of an accomplished artist. If performers are likely to be easily upset, the safeguard lies in seeing beforehand that all details are in perfect order.

Habits of irritability upon slight provocation—unfortunately so common with "high-strung" musicians—often render one unfit, either physically or mentally, to do justice to a public appearance. "Count twelve before you get angry" is an old and effective remedy for the excitable individual who flies into a passion, and thus loses self-control, over something it were far better to dismiss with a jest.

Then there is the consideration of such details as how, and how not, to walk on and off a platform. There is the shuffling gait, the elastic step, the graceful carriage, the nervous rush, and so on. Which to avoid and which to copy will be apparent to performers themselves. There is a way, too, of "looking pleasant" when one sings or plays in public, which is worth cultivating, so it be natural and not strained or overdone. How to hold one's music during the singing of a song; or, if one sings without music, how to stand gracefully so that the eye of the onlooker may gaze upon a pleasing picture—this is especially worthy of thought. To be at one's ease is a great accomplishment. A good impression is always made by the performer who can walk on and off the platform with unrestrained dignity and grace; who can hold himself

erect and self-possessed during the singing of a song; or who can sit at a piano without throwing his body and arms about in a manner which often supplies the comic papers with sketches far from flattering to the artist or his profession.

All things considered, it must, however, remain a mystery why some are more successful in public than others. But that very mystery adds interest to one's first attempts, and it is the privilege of youth and enthusiasm to dream of taking the town by storm. However, for those who aspire to "set the river on fire," there are certain requirements for a successful public appearance which may be briefly summarized from the foregoing remarks:

Talent should at least be above the ordinary. Pluck must be combined with a persevering and cheerful disposition. Nerves ought to be thoroughly under control. Health should be capable of bearing without injury all strains likely to be put upon it. A pleasing appearance greatly adds to the public artist's success. To dress becomingly is a duty. Choice of selections is of paramount importance. An equable temperament is best fitted for emergencies. Discretion is to be exercised in all matters.

# X. HOW TO ORGANIZE MUSICAL ENTERTAINMENTS

"At-Home" Programmes—Musical Etiquette—Places on Programmes—Amateurs and Professionals—The Musical Bore—The Musical Evening—Concert-giving—Initial Steps—Advertising—Final Arrangements.

AT some time or other most people who mix in society have to organize musical entertainments, whether of a semi-private or public nature. The good hostess as well as the professional musician must consider ways and means on such occasions. There are certain details which one requires to observe, and stumbling-blocks that one must avoid, if undertakings of the kind, homely or ambitious, are to be successfully carried through. Of these functions, the afternoon reception, the musical evening, and the concert call for most frequent attention. We will now consider the separate arrangements for each briefly in turn.

Beginning with the so-called *at home*, we remark that the music for this may be either previously decided upon or may be of an impromptu kind in regard to programme. When social receptions are given on a large or fashionable scale, it is customary to engage a professional conductor, agree to the expenditure of a certain sum of money on fees, etc., and then leave the management and working of details to the superintendence of this musician. A capable person will at once in this case engage from four to six good solo artists or else a small quartet or concert party, see after the procuring of a good piano or other necessary instrumental accessories, and also set about designing a programme in an artistic and acceptable manner. When a hostess herself undertakes these preliminaries, she should secure the services of at least four good singers—preferably soprano, contralto (or mezzo), tenor, and bass (or barytone), and of one or two expert instrumentalists, a pianist who might also act as accompanist being indispensable. Then a scheme such as appears most suitable for the occasion should be prepared, with due attention, of course, to arrangement and proportion. The following may serve as an example of what such a scheme should be:

PROGRAMME

PART I

1 Concerted instrumental or vocal piece (duet, trio, etc.).
2 Vocal solo (bass or barytone).
3 Vocal solo (contralto or mezzo).
4 Instrumental solo (piano or violin).
5 Vocal solo (tenor).
6 Vocal solo (soprano).
7 Concerted piece.

INTERVAL (FOR REFRESHMENT)

PART II

1 Instrumental solo.
2 Vocal solo (bass or barytone).
3 Vocal solo (contralto or mezzo).
4 Instrumental or concerted piece.
5 Vocal solo (soprano).
6 Vocal solo (tenor).
7 Concerted piece (vocal, or instrumental, or both).

This is only a skeleton; but it is capable of filling in with suitable numbers, as also of contraction or extension according to individual tastes or talent available. Its general arrangement should enable the guests to sit out either the first or second half of the programme, while the interval alone should be taken up with conversation or retirement to the refreshment-room. The constant stream of guests in and out of a drawing-room and the chatter that goes on continuously at these functions are not only disconcerting but positively rude to good performers; the music itself is lost as far as its pleasurable enjoyment is concerned. Where some such definite arrangement cannot be strictly adhered to, a certain etiquette and good taste should suggest minimizing small distractions during the rendering of selections—those arriving during the progress of a piece awaiting its conclusion before making themselves known to a hostess, and so on. When practicable, a platform of some kind ought to be erected for the convenience of the artists. The piano should

be placed upon this, and thus "crowding round" might be avoided to the advantage of all concerned.

The order of the above sketch-programme requires some explanation. There are "favorite" places on the musical menu. Under most circumstances, preëminently gifted artists should not be asked to open or close the entertainment. Sopranos and tenors are often seriously offended if relegated to the "poles" of the performance—too near the beginning or the end—for, as a rule, "second" voices are heard before "firsts." There are also many causes for petty jealousies which it is well to avoid. Organizers have to be very careful not to ask those of similar voice or talent to appear immediately after each other. At the same time it appears unfair to exile the mezzo or barytone invariably to the less favored portions of the programme, when people are either coming in or going away. Matters could only be equalized by allowing all capable performers to have at least one good place—as in the foregoing scheme.

Again, much discrimination and tact must be exercised not to "pit" the amateur against the professional, no matter how good the former may be. Unfortunately, the boundary line between the two is very indefinite. Besides, nowadays many so-called amateurs occasionally sing for fees. This consideration of the amateur and professional applies particularly to informal at-home programmes, which, not being designed beforehand, are generally contributed on invitation by the guests themselves, and may or may not include performances by professionals.

It is not considered etiquette to ask a musician, who makes his or her living thereby, to play or sing gratis at a reception, although friendship may often break through such restrictions. Most professionals, indeed, are generous and willing in obliging kindly hostesses or patrons. Care should be taken not to abuse such good nature, even when it offers a chance for a struggling young musician to get "known." Doctors and lawyers are not invited to houses as guests in order that advantage may be taken of their professional experience. At the same time, the musician may occasionally, when prudence and good taste permit, dispense with fee-making and freely give pleasure to a friendly circle.

A fixed programme is usually best at an at home, if only to save entertainers and guests from the possible infliction of the musical "bore," who, though an indifferent performer, is fond of usurping the piano-stool or the singer's place, to the exclusion of those who could do better. To this class belong the strummer—who boldly attempts everything from a pantomime song to a sonata—and the lady vocalist who *will* sing in spite of her painful tendency to flat, and who revels in selections beyond her range and capabilities. The infant prodigy of the household is also best heard *in camera.* Under no circumstances is it fair to one's guests or visitors, nor to educated musicians, to compel them to listen to incompetency and force them, through politeness, to appear pleased or express "thanks" when they are inwardly irritated by inefficiency. The student or amateur should remember this, and never sing or play in public unless fully capable of doing so. No really musical persons would wish to make "exhibitions" of themselves. Their true province outside the home circle, if they are nervous or uncertain in performance, is that of intelligent and appreciative listeners.

More laxity and good fellowship generally prevail at the musical evening than at the afternoon reception. Unless the entertainment takes the form of a glee-party, or unless there is a fixed programme, people come prepared to make themselves obliging and agreeable. At the same time, the master or mistress of the ceremonies should always see that the wheels go smoothly by considering the feelings of musical folk present.

A few general hints may be useful. Contrive that all guests who are musically gifted may, if they are so inclined, have a personal share in the performances. Even if the inevitable bore be asked to set the ball rolling, he might then be heard at the least objectionable time, and so be content with one appearance during the course of the evening.

Men and women performers should be alternated as much as possible. When there are two performers present of equal merit, discretion is needed so as not to let it seem that one vies with the other. In the case of teacher and student, good taste seems to suggest that the student should be heard before and not after the master.

Accompanists especially deserve consideration. If there is no professional accompanist, it is possible that the singers may prefer one of the musicians present to accompany them. It is often difficult to find a really good accompanist, and one who can read at sight with ease. Many volunteer to accompany who are not fitted to do so, and this is very disconcerting to the singer. When a hostess can, she should save vocalists embarrassment in this matter by inviting some one of unquestioned skill in this department.

Other details of arrangement consist in seeing that the lighting and seating at the piano, etc., are adequate, that the piano itself is previously tuned to the normal pitch, and that any music that may be wanted can be found with ease when it is required.

Concert-giving is a risky matter unless one has plenty of talent, plenty of pluck, plenty of friends, and, one might add, plenty of money to spare in case of loss. If there may be much to win by public appearance—applause, press notices, a possible future career—there are many uncertainties in the winning. One's self or one's fellow-artists may fall ill; counter-attractions may draw away an expected audience; even the weather may prove unkind at the last moment, with disastrous results.

But when it is decided to give a concert, these *contretemps* must be prepared for with as much foresight as possible, the first steps being to fix the date upon which the event is to take place and to engage a suitable room or hall accordingly. When individual artists organize concerts for their own benefit, if they have not personal means to utilize on the venture, it is best to find out, first of all, how many of their friends and pupils will patronize the undertaking. Naturally the sensitive musician dislikes making such inquiry; but there seems no other way out of the difficulty unless one has a good working body of helpers who can and will sell tickets. The engagement of an efficient agent is often necessary. Otherwise a capable secretary

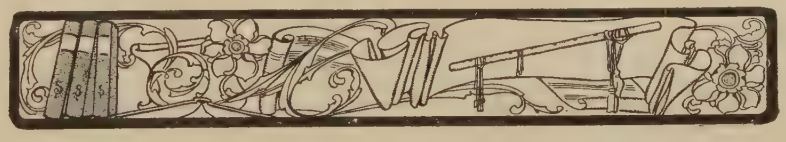
may be found willing to act. Some one in the capacity of manager will assuredly save the professor or artist much worry and trouble, and will enable him to reserve his strength for the output of his best artistic ability on the occasion itself.

Assuming that it is a soprano débutante who desires to make her first appearance, it is well that fellow-artists should be approached and asked to assist. Musicians are usually very generous in giving their services to each other on such occasions. Besides, professional concert-givers are generally more considerate than organizers of charitable entertainments; and, knowing that singers and performers have certain expenses to meet out of scanty pockets, as a rule they prefer to fee, or else divide profits with, all who assist. Again, when gifted amateurs can be found willing to fill up blanks, if discretion is used in asking them to help, no reasonable objection need be made. But, if the public is to be "drawn," some attraction or "star" must be advertised. A prima donna will do well to associate herself in the undertaking with some instrumentalist of ability and reputation; and, unless a recital is intended for the lady herself, at least two other soloists should appear. Sets and cycles of songs are usually the mainstay of the recital programme. In any case this should not err in being of undue length. Twelve to fourteen numbers might well be the limit of endurance.

The programme being satisfactorily settled—sometimes a task of no slight difficulty—the draft should be sent to the printers. Previously tickets may have been struck off and ready for sale. The prices of these should depend upon the hall, the nature of the entertainment, and the town in which it takes place. Then comes the vital consideration of making the event widely known. To know how to advertise is an art in itself, upon which space does not permit us to enter. In the matter of newspaper advertisement, some practical experience and the advice of businesslike friends is necessary. Editors and critics of journals are usually very kind in bringing the doings of musicians under public notice by means of preliminary paragraphs. Well in advance of the concert, care should be taken to see that press representatives are supplied with programmes and tickets. Only the best seats should be sent in these cases. It is a very unwise policy on the part of an artist to send an inferior "pass" to any one who comes to hear and report for the papers.

Final details of arrangement may be briefly summarized. For the occasion itself, responsible people must be placed in charge of the ticket-office and at the entrance doors. Programmes, if for sale, should be offered in all parts of the house by young persons who may be trusted to perform this little duty courteously and honestly. Ushers, to show the people to their seats, are generally recruited from among friends who, in return for their services, are presented with complimentary tickets of admission. It should be seen to beforehand that the room, or hall, is in proper order for the comfortable seating of the audience, and sufficiently lighted for the holding of the concert. A dusty or drafty auditorium can very much interfere with the success of an entertainment. The decoration of the platform is a point upon which most ladies pride themselves, so it is unnecessary to enlarge upon it further than to say that it can be done very inexpensively and prettily with a few handsome screens, artistic hangings, palms, flowers, etc.

The procuring of a good piano is an essential matter, and it should be thoroughly in order. There is nothing more disconcerting to performers than to find anything wrong with the piano at the last moment. Besides music-stands and other platform accessories, suitable accommodation and refreshment should be provided in the artists' room—an essential point if good humor is to be preserved among the performers themselves. Then, if the programme be gone through with punctuality and briskness, *contretemps* be avoided or faced with presence of mind and equanimity, and every one be inspired with the desire to do his or her best, there is no reason why artists and audience should not get pleasingly in tune with each other and a successful concert be the result.



## XI. HOW TO COMPOSE

Talent and Study—Counterpoint—Canon and Fugue—Musical Form in General—Orchestration—How Genius Works—Use of Instruments in Composition—Improvisation—Tendencies of the Times.

THE true creative gift in music, as in other arts, is rare. But when present, there is generally no mistaking it; in early youth the future composer or inventive artist will give signs of an impulse to mold ideas according to the dictates of a spontaneous fancy. In the young musician these indications are to be found in an ear quick to estimate, retain, and evolve melodies; in an intense feeling for timbre, or musical color; and in primitive attempts to combine simple harmonic sounds before the principles of theory or chordal progression are understood. It is alleged that intelligent students may be taught, parrot-wise, to string phrases and sequences together, and possibly to mix orchestral tints, with a scholarship that may pass for skill. But

without originality of thought or ease of expression, the mechanical score-scratcher takes upon himself a responsibility that will not stand the test of time. It is best for him to be honest with himself from the start and to realize that talent, though it may be improved by culture, can never take the place of genius. The great creator of music must be born, not made.

Granting that unmistakable evidence of musical inventive ability exists, the student's first care should be to perfect himself in the grammar of the language of sound. Notation may be considered the alphabet, theory the orthography, harmony the etymology, and counterpoint the syntax of that language; and the four constitute a grammatical course that will enable the young composer to express himself correctly in the performance and writing of music. Each branch needs special care; and a text-book such as H. C. Banister's "Music" may be recommended to the student as an introduction to initial steps. Harmony is, however, best studied not from one, but from many treatises. Macfarren, Stainer, Prout, Richter, Chadwick, and Goodrich are among the authorities on the subject. A good teacher's revision of harmony and counterpoint exercises is also needful to insure rapid and reliable progress.

At the start, a self-taught student may be recommended to analyze well-known hymn-tunes, chants, and other forms of simple four-part structure. When the basses of these have been figured by the analyzer, they offer good practice in reharmonizing. The study of strict counterpoint may be ridiculed by the "advanced" musician of the day, but the great masters of composition did not think its precepts thrown away. Like the finger-drill of the instrumentalist and the scales of the vocalist, the five species of counterpoint are useful molds into which the youthful composer is recommended to pour his first concoctions. These early exercises in putting music correctly to paper—with proper spelling and arrangement of words and sentences—are an essential part of the creative artist's training. A score full of slips in notation and of errors in arrangement and progression has as little chance of acceptance from publishers as has an ill-spelled and ungrammatical literary contribution in the world of letters.

Under the head of syntax of music might also be classed those outcomes of counterpoint, canon and fugue. They might aptly be called the Euclid, or perhaps the logic, of composition; for they train the mind to think in sequence and order, and to build up a rational whole from component parts. Each branch must be taken step by step; and, just as in harmony the nature and treatment of inversions cannot be properly understood until the principles of triad superposition are clearly assimilated, so in counterpoint and canon the art of dual combination and imitation of the simplest melodic phrases must precede the working of complications in fugal development. The practical application on paper of all contrapuntal rules is necessary for their complete comprehension. If a capable instructor can demonstrate examples on the blackboard, or get the pupil to do so in the course of the lesson, this will be found of great assistance in the unraveling of knotty points. The writing of a clever vocal or instrumental fugue demands high culture on the part of the composer, so far as the grammar and science of his art are concerned. The general public associates with a fugue all that is dry and pedantic in music; but this is unfair. Fugue-form, as all music-students know, plays a prominent part in such popular numbers as Handel's and Beethoven's "Hallelujah" choruses, the music of "The Messiah," Haydn's "The heavens are telling," and the great wealth of organ music contributed by Mendelssohn and particularly by Johann Sebastian Bach.

There are no better models of this style of musical structure than the oratorio choruses of Handel and the clavier fugues of Bach. Schumann has aptly urged the young student to make Bach, in this respect, his "daily bread." "The Well-tempered Clavier" discloses beauty and musicianship ever fresh and new to those who have taken the trouble to explore devotedly its mine of constructive wealth. The terms "heavy," "labored," and "leading nowhere" are applicable only to fugues of composers who follow the letter rather than the spirit of the old masters of this form. In overcoming the technicalities of fugal writing, a good plan is for the student to analyze a model fugue daily, and to write a complete fugue of his own at least once a week. It is remarkable what facility in fugal work may in a short time be acquired if this method of study and practice is followed.

The young composer should early gain familiarity not only with the stricter forms of canon and fugue, but also with the regular development of the theme and period under all its aspects. The classical dance-forms of the minuet, gavotte, etc., lead by degrees to that pinnacle of the creative artist's endeavor, sonata-form. In this department Haydn, Mozart, and notably Beethoven, have left behind them the worthiest of examples. The writing of overtures, after the form of the first movement (allegro) of a classical sonata, is to be recommended to the tyro. In vocal composition, the chorus (rigorous and free), recitative and aria, duet, and so on, may be studied to most practical advantage from the examination of famous cantatas (sacred and secular), operas, etc. Among works that might especially be noted for analysis under this department—in addition to J. S. Bach's "Well-tempered Clavier," studied with the aid of Hugo Riemann's "Analysis"—are: (1) in pianoforte work, Beethoven's sonatas and Chopin's études, mazurkas, waltzes, and nocturnes; (2) in vocal work, for solos the songs of Schubert, Schumann, Mendelssohn, and Brahms, for concerted forms the operas of Mozart and Weber and the cantatas and psalm-settings of Mendelssohn; and (3) in chamber music, in addition to those of earlier writers, the better-known trios and quartets of such moderns as Dvořák.

Having mastered form in composition—in the study of which Ernst Pauer's "Musical Form" (in the "Music Primers and Educational Series") and Ebenezer Prout's treatise of the same title will be found most helpful—the future composer approaches one of the most fascinating of all the branches of his apprenticeship—orchestration. The orchestra is often spoken of as the paint-box of the musician. The metaphor is not inapt. Composition for a single instrument, when matched against the art that combines in the same tone-picture the tones of many instruments, reminds one of

the difference that exists between the monotint of a sepia sketch and the myriad hues of a painting in water-colors or oils. The subject of instrumentation is, indeed, one of the most delightful that can be imagined. The solid groundwork of the string band, the warmer pigments of the wood-wind, the "high lights" of the brass, and the finishing touches of the percussion instruments—all these give to the tone-painter material for his brush that cannot but delight the true musical artist.

The works of Hector Berlioz ("A Treatise on Modern Instrumentation and Orchestration"), Frederick Corder ("The Orchestra and How to Write for It"), Ebenezer Prout ("Instrumentation"; "The Orchestra"), and W. J. Henderson ("The Orchestra and Orchestral Music") are helpful in guiding to a knowledge of the compass and capabilities of instruments; yet in learning the art of orchestration text-book and theory can go but a little way. We must hear, mark, learn, and inwardly digest what are the varied timbres of the several members of the great families of wind and strings, both separately and in combination. Orchestral concerts and performances should be attended whenever possible.

It is advisable, also, that the musician who desires to write for full band should learn to play even a scale upon as many orchestral instruments as he can. If he takes up a particular wind or stringed instrument and joins a rehearsal or performing society, all the better. In this way, and by cultivating the friendship of good players, he will get most fully in touch with the nature and requirements of every kind of sound-source. Thus, when the right time comes, he will be best equipped to write effectively for all. Full scores that may be analyzed with advantage at this stage are those of such standard works as Beethoven's symphonies, particularly the First, Sixth, and Ninth; Mozart's "Don Giovanni" and "Die Zauberflöte"; and Mendelssohn's "Hymn of Praise" and "Elijah." The scores of Brahms, Wagner, Tchaikovsky and other moderns are best reserved for maturer perusal. It may be remarked that the "Edition Peters" (Leipzig) places most of the great classical scores within easy reach of the student of moderate means. The catalogues of the music-publishers will further assist the young composer in making a selection of works with the scoring of which he should be familiar.

Regarding the manner and procedure of composers when at work, no hard and fast methods can be inculcated. Just as celebrated writers have had various ways of coaxing their muse, so the great musical masters have worked systematically or spasmodically, as circumstances or their temperaments influenced them. Schubert wrote some of his most superb songs on odd scraps of paper amid the fuss of a public tavern or the babble of the schoolroom. Haydn was in later days fastidious about his dress and mental attitude, but circumstances favored neither his garb nor his leisure hours in his early period of poverty or during the domestic annoyances that he suffered from a shrewish wife. Beethoven thought out his themes best in the open air and carried about with him note-books in which he carefully catalogued his inspirations for future use. He is reported to have indulged in horse-play when any one interrupted his improvisations; but we can well imagine that his life in lodgings was less conducive to good temper than were the home comforts and pleasurable circumstances under which Mendelssohn and Schumann worked. Rossini is said to have written in bed; and, indeed, most great workers have been as original and independent of rule in their times and modes of output as have been modern novelists.

This brings up the moot point as to whether a composer should write at, or away from, an instrument. Bach, Schumann, and most erudite musicians are strenuous in recommending complete independence of instrumental assistance in evolving musical composition, old Father Bach ridiculing as "harpsichord knights" those of his pupils who relied on the clavier for aiding their musical imaginings. Sir John Stainer suggested that the faculty of reading and hearing music away from the piano might best be cultivated by commencing with the perusal of the simplest hymns and chants, after which a gradual progression could be made to the mental comprehension, by means of the eye only, of the more difficult and complicated forms of composition. To hear and write music away from an instrument is no doubt a very high achievement. But facility in this respect is reached only after much practice at an instrument; nor does the ability come easily to all. Temperament, the power of perception, and other natural endowments, influence individual students a good deal.

If one is not honestly sure how music on paper sounds, it is far better to make practical trials of inspiration at the piano than waste much valuable time in writing dull, if scholarly, combinations. Indeed, extempore playing is unquestionably the best aid to the development of musical ideas. The gift of being able to improvise with pleasure and effect is very rare. Those who possess it may be forgiven if they prefer to note down their improvisations at the piano rather than depart to a side table and laboriously evolve, with pen and ink, what comes so much more readily when the source of sound is at one's hand. Whether written at or away from an instrument, music worth hearing is the only music that will live.

Regarding the art of improvisation, or extempore playing, some difference is to be made between performances that are confessedly by ear and those that are the result of scientific study of form and composition. To ramble on at the pianoforte in an indefinite kind of way, playing scraps of this and scraps of that with questionable basses and indifferent harmonies, may satisfy inexperienced musicians; but it is trying for cultured musical listeners. Grammatical utterance in music can no more come spontaneously than can perfect orthography or faultless verbal construction in a child's essay. Allowing that the imaginative faculty implied is undoubtedly a gift, this gift must be improved by knowledge of how to lay out melody symmetrically, and group chords in such a way that discords are properly resolved and no glaring errors in harmonic progression spoil the pleasure of educated listeners.

Among the most frequent sins against good musical taste is the practice of certain half-fledged musicians who, when sheet-music is not available, "vamp" accompaniments to well-known songs or other solo selections

demanding an accompaniment. It is like misquoting a classical author to substitute one's own crude "fillings-in" for the stately march of dignified counterpoints or the rich sequence of masterly harmony. Any one can guess at a tonic, dominant, and subdominant bass to a given diatonic melody; but when modulations come in —when a change is made to the minor, or an enharmonic coloring is temporarily introduced—vamping can only be productive of chaos indescribable to sensitive musical ears. Our advice to those anxious to vamp on all and sundry occasions, is, like "Punch's" in a different matter—"Don't!" A musicianly accompaniment, made up as one goes along, can be extemporized only by those who, in addition to having an ear for such a feat, have also learned to express themselves grammatically and without offense to the rules of good musical composition.

Much might be said as to the tendencies of the times in the drift of the composer's art toward ultrachromatic progressions in harmonic combination, united to blare and complexities in orchestral scoring. The young student talks glibly of Mozart being "old-fashioned," and Mendelssohn "sugary and superficial." Yet there are not a few educated musicians who would welcome a second "Don Giovanni" or a twentieth-century series of "Lieder ohne Worte." While, on the one hand, it is argued that the diatonic gamut is worked out, on the other hand we have to face the fact that folk-song is as potent a force with the people as it ever was. The truth is that not one in a generation can produce a genuine "Marseillaise." And it is surely not without significance that a highly cultured and artistic musician like Schumann—whose music to many appears obscure—in his "Rules and Maxims for Young Musicians" recommends the aspiring composer to strive above all things for pure melodic work.

## XII. TEXT-BOOKS AND THEIR USE

NO matter how capable the teacher may be, the pupil, in reading a text-book, must exercise his own intelligence, and when there is no teacher the necessity is, of course, greater. Instruction-books now play a great part in the march of educational progress. Statistics would probably show that, for every one text-book available to our grandparents, there are now dozens in the hands of the rising generation. Even when authorities differ, it is well to remember that in the multitude of teachers there is knowledge. Systems of musical tuition, the young musician soon learns, are numerous and diverse. It is well for him not to pin his faith to any one without good reason and a fair test of all the others. The more varied the lights in which we survey any subject, the more likely are we to arrive at a fair estimate of its possibilities.

Musical text-books might be roughly divided into three classes—theoretical, historical, and practical. Popular types of each kind are, for example, H. C. Banister's "Music"—a clear and succinct bird's-eye view of notation, theory of music, harmony, counterpoint, canon, fugue, modulation, form, and instrumentation; W. S. Pratt's "History of Music," a just and instructive review of musical progress, which still holds its own in giving the best general glimpse of the music and musicians of the Christian era; and Ernst Pauer's primer on "The Pianoforte" (in Stainer and Parry's "Music Primers and Educational Series"), which may be compared to Sir John Stainer's "Organ" as a most helpful manual for the young performer. Besides books of this kind, there is a large amount of miscellaneous musical literature that greatly aids the earnest student. Under this heading come biographies; special articles in periodicals, by experts; and all musical reading of a lighter kind, such as newspaper criticisms and even musical romances—matter that very largely influences the taste of the musical public.

The assistance of a good teacher, in the selection as in the systematic study of musical text-books, is strongly to be recommended. A competent preceptor can best clear initial difficulties, and see that each progressive step is understood before new facts are approached. It is unfortunate that instructors sometimes stoop to "cramming" in order to get a pupil over a prescribed course in time. A teacher's help is particularly valuable when, as in the study of text-books on harmony, counterpoint, and all forms of composition, exercises have to be written out and subsequently criticised or corrected. It is very hard to see one's own mistakes; still harder to revise them. Correspondence lessons in paper-work are generally less expensive than oral tuition, and there is no reason why they should not be equally effectual if properly conducted. They are frequently of greater assistance than class work, in which individual difficulties are constantly overlooked. The playing over of piece-work before a teacher, like the taking of singing-lessons, is indispensable.

The advice of an educated and traveled musician is always preferable in the selection of a student's library; for he is likely to be less one-sided, and almost certainly will be less biased in regard to the publications of pet professors or out-of-date treatises. The limitation of a college student's reading to the particular text-book of his professor is generally avoided in private tuition.

Just as in methods of voice-production and various

systems of technique in instrumental performance, so in text-book study the student will find many incongruities and apparent contradictions. Especially is this true in the department of harmony. This is almost inevitable, as harmony is still in a transition state. Thus, even in standard text-books, many things that are forbidden in earlier exercises are afterward permitted by license or appear broadcast in the approved music of the day. Theories as to consecutive fifths, unresolved progressions, and chromatic "spellings," learned from one authority, are found to be disregarded or at variance with the practice of composers of the day. Like the much-decried split infinitive in literature, banned chordal progressions are introduced intentionally or accidentally by eminent composers; and the much-puzzled student is often told that the stricter rules of part-writing are learned only in order to know how to break them with taste and discretion. Hence the necessity for consulting as many text-books as possible on any topic of an elastic or debatable nature.

Besides, underlying all divergences of opinion is the honest desire to inculcate purity of style and vigor of expression in the putting of one's musical thoughts on paper. If Stainer ("A Theory of Harmony") sometimes differs from Prout ("Harmony: Its Theory and Practice"), and both at times from Macfarren ("Lectures on Harmony"), all three reliable authorities are well worth a careful study; the more thorough the attention given to each, the less will they ultimately appear to be apostles of diverse harmonic construction. Each may have a different way of expressing the same thing—probably a different nomenclature. What is wanting in one text-book may be found in another. Some knotty point in one treatise may become quite clear if we have the patience to see what is said on the subject from other points of view. As in all creative art departments, it is futile to think that the inventive brain can be fettered (though it may be guided) by hard and fast rules and regulations. G. W. Chadwick's "Harmony; A Course of Study" and O. A. Mansfield's work, "The Student's Harmony," may be recommended as taking a fair and comprehensive view of the matter.

As a relief from the study of theoretical text-books, the young musician may add the perusal of musical history to his daily or weekly programme. It is disappointing to find clever pianists who are ignorant, for example, of the times of Schumann and of the circumstances under which he wrote. And how curious it is to hear people discuss Wagner from the fashionable standpoint, and then suddenly to surprise them to a confession that they know absolutely nothing of the great man's life-work and principles. Most deeply is it to be regretted that widespread ignorance exists upon many musical points which, to the historical student, are landmarks in the progress of the art. As in theoretical reading, no good authority in musical history should be passed over if access can be had to his pages. Pratt's "History of Music" we have mentioned as a fine type of student's book. Before him came Charles Burney ("A General History of Music, from the Earliest Ages to the Present Period," 1776-89; rare and costly), and Sir John Hawkins ("The General History of the Science and Practice of Music," 1776; to be had in a modern reprint). Among moderns, Baltzell's very compact "History of Music," Emil Naumann ("The History of Music in All Ages and Nations"), and several other well-known names go to swell a later list. In this age of encyclopedia literature comes, of course, Sir George Grove's famous "Dictionary of Music and Musicians," reissued under the editorship of J. A. Fuller-Maitland. Among other historical works, these may be suggested: W. J. Henderson's "The Story of Music"; W. S. B. Mathews's "A Popular History of Music"; C. G. Hamilton's "Outlines of Music History"; L. C. Elson's "Our National Music and its Sources," and his "History of American Music." Of further encyclopedic works may be mentioned: Theodore Baker's "A Biographical Dictionary of Musicians" and Rupert Hughes's "The Musical Guide."

Among books commended for miscellaneous reading may be mentioned such biographies as Philipp Spitta's "Bach," Frederick Niecks's "Chopin as Man and Musician," and H. T. Finck's "Life of Wagner." Works of unique interest are Joseph Bennett's "Letters from Bayreuth," Hector Berlioz's "Autobiography," L. C. Elson's "The Great Composers," H. L. F. Helmholtz's "On the Sensations of Tone," H. R. Haweis's "Music and Morals," H. E. Krehbiel's "How to Listen to Music," William Pole's "The Philosophy of Music," A. S. Rose's "Talks with Bandsmen," J. F. Runciman's "Old Scores and New Readings," Robert Schumann's "Music and Musicians," John Tyndall's "On Sound," James Huneker's "Mezzotints in Modern Music," L. C. Elson's "Curiosities of Music," and his "Theory of Music," Amy Fay's "Music Study in Germany," W. S. B. Mathews's "How to Understand Music," W. J. Henderson's "What Is Good Music?" Dickinson's "Study of Musical History," H. T. Finck's "Chopin and Other Musical Essays," and A. C. Fletcher's "Indian Story and Song from North America"—a list which could be largely augmented if space permitted. Indeed, musical literature generally—including the musical magazines and what fiction there is that treats of music in a rational manner—furnishes ample variety of reading for the musical student, which cannot fail to enlarge his mind and pleasurably pass his leisure moments.

Practical text-books, from organ manuals to mandolin "instructors," are plentiful enough in the present day; and in the case of the self-taught the best of these are invaluable. Taking as an instance the first-named, there is, for organ students, the excellent primer ("The Organ") of Sir John Stainer, already mentioned. Commendably practical in its scope, and of the greatest assistance to young organists, is T. Elliston's "Organs and Tuning," a book that enters thoroughly into the construction and recent improvements of the instrument; and C. F. A. Williams's "The Story of the Organ" and Audsley's great "Art of Organ-building," are interesting records. That practical text-books of this kind are helpful to the student, even when studying under eminent preceptors, the writer can bear witness. Distinguished masters do not think that such trifles as "mixture" stops need explanation; and, if a convenient practical text-book is not at hand, pupils often learn to play mechanically before they perform intelligently.

The habit of annotating text-books is condemned by some and advocated by others. It is a matter of individual opinion. If people think it spoils their books to mark important passages or jot down references on the margin of a text, note-books may be kept for the purpose. The trouble is that such note-books are not always handy for speedy reference, say, on the eve of an examination. The judicious pencil mark, if lightly and neatly affixed, assuredly helps the eye in rapid re-reading. Of course, indiscriminate or untidy marking is a slovenly habit, and may make the book repulsive to subsequent readers. There is a certain artistic plan in annotation which every student should cultivate. This may be briefly defined as follows: Never mark unnecessarily. That is to say, any point the memory is likely to carry will not need future reference. It is those essential links in a chain that we cannot recall as a whole if we forget its parts, that need some special plan of memorizing. Thus, when we can arrange facts under headings, when we can classify events, or go by degrees from one step to another—the drawing up of such schemes of consecutive thought is always helpful. There is no doubt that underlining important matters or statements in a text-book is later of assistance in the marshaling of facts in a hurried survey. The best scholastic authors have become aware of the student's habit of focusing his facts. Hence we have side-spacing, chapter-indexing, and paragraph headings in larger or blacker type, etc., concessions that are generally followed in all books of an educational nature. As long as books are treated in the way friends should be—considerately and lovingly—there can be no complaints lodged against the annotator. But the student who ruthlessly dog-ears or scribbles upon a book of reference is no better than the idle and destructive person who revels in scratching inane or profane remarks upon railway car windows and on the walls of buildings appropriated to the public use and benefit.

In these days of public libraries and cheap literature there is a tendency to browse promiscuously and skim aimlessly through volumes that, in the times of our parents, would have been read with profound respect and care, and possibly re-read at frequent intervals or preserved at hand for constant reference. Now the musical student who passes from one school or teacher to another meets with a novel text-book on every occasion and is bidden to discard his former manuals as inefficient or behind the age. Clear individual judgment, alone can decide such matters. In any case, it is as well to approach the reading of all and sundry musical text-books in a systematic order. The first to be perused should be those of a standard kind. Then, the columns of the press, and especially of the musical magazines, should be watched for reviews of new musical books. These should be purchased or borrowed as soon as possible, and given a chance to speak for themselves. One authority should be weighed against another, and thus a fair estimate of each obtained. If daily time-tables for the study of certain subjects be drawn up and observed, all the better for definite progress. Reading, if indulged in only by fits and starts, or of a desultory nature, seldom leaves permanent result. Again, the interposition of lighter kinds of musical literature between tomes of a strictly scholarly kind offers a beneficial and welcome relief to the reader that is not to be overlooked in the economy of mental forces. We have a few—we need more—really good musical romances to fill up the blanks at this point.

We might easily enter upon minute details regarding the formation of a musician's library, but enough has been said to indicate the lines upon which selection might be made; so now it is needful to add only a brief summary. Foundation text-books should be those which, like the veteran Manuel Garcia's "Hints on Singing" or Luigi Cherubini's famous "Treatise on Counterpoint and Fugue," have been the valued life-companions of eminent musicians of our own and a previous generation. The works of those authors who, like J. S. Curwen ("Studies in Worship-Music," etc.), H. S. Edwards ("The History of the Opera from Monteverde to Donizetti," etc.), A. J. Hipkins ("Description and History of the Pianoforte"), W. H. Hadow ("Studies in Modern Music," etc.), J. S. Shedlock ("The Pianoforte Sonata"), W. F. Apthorp ("The Opera, Past and Present," etc.), D. G. Mason ("From Grieg to Brahms," etc.), G. P. Upton ("The Standard Symphonies," etc.), Arthur Elson ("Music Club Programs from All Nations"), Arthur Mees ("Choirs and Choral Music"), and P. H. Goepp ("Symphonies and Their Meaning"), have won a goodly reputation by their writings on music, also form worthy additions to the student's bookshelves. Contemporary musical journalism keeps the reader in agreeable touch with the doings of the day. Finally, musical fiction—not of the inexpert and hysterical sort that attributes impossible feats to the art and its exponents, but the work of well-equipped writers, such as we find in E. S. Sheppard's "Charles Auchester"—forms a welcome variant to the drier productions of the theorist. Among other books of this class are: H. C. Andersen's "The Improvisatore"; F. Marion Crawford's "A Roman Singer"; and Jessie Fothergill's "The First Violin."

# GREAT COMPOSERS

# INTRODUCTION

## THE BEGINNINGS OF MODERN MUSIC

IN regard to the question, At what point can the history of modern music strictly be said to begin? few authorities, probably, would wholly agree; but one thing may be taken as certain, that for its beginnings we must look far back into the mists of the Middle Ages, when history is barely distinguishable from romance, and fact and fiction stand side by side. First of all it is necessary to find out precisely what we mean by modern as opposed to medieval music, and in what essential points the one differs from the other.

In a word, then, the main characteristics of modern music as opposed to medieval are rhythm, harmony, and the key system. The evolution of our modern system of harmony from the weird "organum" of Hucbald, and of our keys from the ecclesiastical modes, was so gradual that it is impossible to fix upon any date as the precise moment when one gave way definitely to the other.

The idea of rhythm is, of course, as old as the human race itself. The primitive efforts of a savage to give musical expression to his feelings are rhythmical without being musical, and the idea of melody is a far later and more advanced development. Yet, in spite of the hoary antiquity of rhythm, what we may call its artistic employment is of comparatively recent growth, and it is the use of rhythm in this sense that forms one of the main characteristics of modern as opposed to medieval music. To the union of rhythm with harmony modern music owes its birth, and it is to the first dawn of an attempt to incorporate these two mighty forces that we must look if we wish to date the beginnings of modern music.

From the time of St. Ambrose onward the river of music flowed in two channels, parallel but independent. The course of ecclesiastical music under the leaden sway of the Church was so little removed from actual stagnation that it was not until the tenth century that the first feeble attempts at harmony were made by Hucbald, and it took another five hundred years to arrive at even such mastery of counterpoint as is exhibited by the composers of the fifteenth century. Meanwhile, the music of the people pursued its way independent of ecclesiastical influence. Ignored or at any rate despised by the monks, the self-elected guardians of intellectual development, it flourished wherever men had hearts to feel and voices to sing.

The folk-songs of the Middle Ages, which happy accident has preserved to us, have all the freshness, melody, and rhythmic force that the Church music of the period is so conspicuously without. Nothing can express more vividly the narrow outlook upon life of the medieval Church than the fact that this rich store of music ready to every man's hand should have been allowed, so to speak, to run to waste. Yet from time to time some holy brother, less dehumanized than his fellows, had glimpses of the musical possibilities of folk-song. In England, for instance, far back in the thirteenth century, a monk of Reading took the lovely folk-song, "Sumer is icumen in," and, with a grasp of the principles of counterpoint which for that period is nothing short of amazing, made of it a round for four voices upon a drone bass given to two voices more. He even went so far as to hallow it to the service of the Church by fitting sacred words to the music. Whether it was sung in the choir of Reading Abbey or not we cannot say, but if it was it ought certainly to have revolutionized Church music on the spot, for after singing that liquid and lovely melody, harmonized with so much charm, to go back to dreary plain chant and the ear-lacerating harmonies of the "organum" must have been, one would think, more than even a thirteenth-century monk could endure.

However, both as an example of folk-song being used as the foundation of Church music and as a contrapuntal triumph, "Sumer is icumen in" appears to have been an isolated phenomenon. Nothing like it of the same period has been preserved. Certainly it cannot be taken as typical of any tendency of the time toward a more natural and truthful method of expression. In the thirteenth century the epoch of freedom was still far away. If we compare "Sumer is icumen in" with the Tournay mass, which was written about a hundred years later, we find ourselves back once more in the dismal darkness of the Middle Ages. In this mass, written for three voices by some unknown Fleming, there is very little advance on the earliest strivings toward harmonic expression of the tenth century. Hucbald's system of consecutive fourths and fifths—the so-called organum—is still in full swing, and the result to our ears is indescribably hideous.

A century later came Willem Dufay, one of the most important names in the history of early music, who was a contemporary of the English Dunstable and

of the Burgundian Gilles Binchois. With Dufay the influence of popular upon ecclesiastical music first takes definite shape. He wrote masses which are founded upon melodies associated with popular songs, a practice which, though it afterward led to strange and scandalous developments, unquestionably had the immediate effect of giving life to the dry bones of Church music. Further, we may note in the music of Dufay and his period a feeling for definite rhythm such as could only have been produced by the influence of popular music. Modern music was now fairly started upon its career. The generation that succeeded Dufay, of which Okeghem may be taken as a typical figure, had an unmistakable feeling for sheer musical beauty, and we find the composers of his day actually attempting to describe the sight and sounds of nature in tones of music. By the side of these interesting aspirations there was a disheartening tendency toward cleverness for its own sake. Okeghem and his fellows were never so happy as when inventing abstruse "canons"—musical puzzles which taxed the resources of the most learned to solve. Nevertheless, these exercises could not but give technical dexterity, and as a matter of fact during this period the mechanical side of music was developed to an astonishing extent.

In the middle of the fifteenth century Josquin des Près was born, the first man who can properly be called a great composer in something like the modern acceptation of the term. In Josquin's music there is a beauty which can be appreciated without any reference to the man's position in the history of music. Josquin is the first musical composer who gives a modern hearer the impression that he knows how to get the effects at which he is aiming. The purely pioneer stage of musical development is over. For the first time we are in the presence of an artist. A glance at Josquin's music reveals the importance of his position with regard to the development of modern music. He shows us for the first time a highly gifted composer consciously blending popular and ecclesiastical music. From the popular he gets his freshness of melody and his sense of rhythm, from the ecclesiastical his knowledge of the principles of harmony and counterpoint. In his secular music, in the part songs and canzonets of which he was practically the inventor, we find what are obviously harmonized versions of popular airs, little gems of melody such as "Petite Camusette" which are as entrancing now as on the day he wrote them. And in his sacred music the popular influence is scarcely less noticeable. Take, for example, the "Ave Maria," which has been printed by M. Charles Bordes in his "Anthologie des maîtres religieux primitifs," and compare it with a motet by Dufay or Dunstable, written only a generation earlier. Instead of the long unrhythmical sweep of the Gregorian tunes, we have short crisp phrases, sometimes treated canonically, but often harmonized in simple chords, just in the modern fashion. The motet, too, is constructed in a curiously advanced style, the flow of the piece being broken by a delightful little passage in triple time, in which the influence of popular music is unmistakable.

The importance of Josquin's work was speedily proved by the generation that succeeded him. Willaert in Venice, and Jannequin in Paris, to name only two of his pupils, carried his tradition far and wide. In England, where general progress was retarded by the Wars of the Roses, the music of the early part of the sixteenth century shows little trace of Josquin's influence, but in other European countries the iron traditions of Church music began to yield at the touch of popular song. In Germany folk-tunes, such as "Innsbruck, ich muss dich lassen," were openly annexed by Luther and the Reformed Church, and used as hymns, a proceeding akin to that of the Salvation Army in our day. In Italy the invasion of the Netherlanders was followed by the establishment of music schools, that of Goudimel at Rome, where Palestrina was a pupil, being the most famous. At Venice Adrian Willaert is said to have introduced antiphonal writing into Church music, fired thereto by the presence of two organs in St. Mark's Church, of which he was organist; but it is only necessary to glance at Josquin's music, the "Ave Maria," for instance, to which reference has already been made, to find there the germs of antiphonal writing, as indeed of much else that is attributed to a later age. The sixteenth century saw the rise of the madrigal, which with its offshoots, the canzone, the balletto (the latter designed for dancing as well as singing), the villanella, and other delightful forms of unaccompanied vocal music, speedily gained wide popularity in Italy, and before the end of the century in England as well.

In music of this kind we find not only the most brilliant display of technique, but an ever-growing feeling for musical beauty. Allied to this was a rudimentary taste for realistic effects, taking form in an attempt to echo the sounds of nature and of human life, at first purely imitative, as in Gombert's musical imitation of bird-calls and Jannequin's famous "Bataille de Marignan," and afterward more artistic, as in Luca Marenzio's lovely madrigal, "Scaldava il sol," with its chirping grasshoppers, or his still more beautiful "Strider faceva," with its imitation of shepherds' pipes, or the numerous "cuckoo" pieces by English composers, in which the bird's cry is used as a definite musical motive with admirable effect.

Experiments of this kind led naturally to innovations in harmony, and long before the end of the sixteenth century composers began to be uneasy in the fetters of the modal system. The process of development which ended in the Church modes being replaced by our modern key system was very gradual; in fact, it was not until the age of Bach that the older system ceased to exercise some sort of influence upon music, but by the beginning of the seventeenth century the battle was practically over. All through the sixteenth century the composers of Italy and the Netherlands were continually enlarging the borders of permissible harmony, and every innovation meant a nail in the coffin of the modal system. The increasing use of accidentals, which in the strict days of the modal system were only permitted with many restrictions, and the gradual acquisition of the principles of modulation had the result of effacing the subtle distinctions which existed between the various modes. The laws of evolution worked here as consistently as in the animal kingdom. The fittest of the modes survived and became the major and minor scales of the new key system; while the others, though lingering for a while in Church

music, soon ceased to have any vital influence upon the development of music.

The English composers of the Elizabethan age were among the hardiest innovators of the period. Not only were they continually making experiments in harmony, often with hideous if interesting results, but they appear to have been in advance of their Italian and Netherlandish contemporaries in their grasp of the principles of modulation. The attempts of Byrd and Orlando Gibbons to express the emotions of pity and terror by crude violations of the accepted rules of harmony are among the first signs of a revolt against the laws which governed the polyphonic school; while in the madrigals of Wilbye we find a consummate ease of technique and a graceful flow of modulation such as are rare even in the most accomplished Italian writers of the period, and are certainly not to be found in the productions of the Netherlandish school, at any rate before the days of Sweelinck. But in spite of the beauty of the English madrigals, it is in the sacred music of the Italian masters that we find the most perfect utterance of the time, and of all the Italians the most gifted was Palestrina, whose name stands for all that is best and purest in the music of the Church, in whose development he played so striking and so formative a part.

## THE SECULARIZATION OF MUSIC

The opening of the seventeenth century saw a revolution in music such as has never since been paralleled. With Palestrina and his school, music, as it then was known, reached a climax of perfection beyond which progress was scarcely conceivable. But the productions of this school, though perfect in degree, were narrow in kind. The Church musicians of the sixteenth century, with all their highly wrought technique, worked in a restricted field. The genius of their age tended to expansion and discovery. The result was unavoidable, though it came, as it seems to us, with strange suddenness. Leaving behind them, as it were, the gorgeous palace so carefully erected by generations of earnest workers, the new generation of musicians set forth boldly upon an unknown and stormy ocean, in craft ill-built and without rudder or compass. That in time they arrived at the wished-for port was due certainly to no care or forethought on their part, but rather to the happy genius of the Italian race for adapting itself to circumstances and circumstances to itself.

As a matter of fact the revolution was by no means so sudden or so drastic as it now appears to us. In spite of the new departure which music took in the early years of the seventeenth century, the old school lived on under the wing of the Church for many years, at first untouched by the revolutionary ideas of secular composers and afterward only gradually affected by them. But the rise of opera, of instrumental music, and in fact of secular music as a separate entity gave a new complexion to the whole world of music. The circumstances of the new departure would surprise us were they not repeated in almost every revolution of the kind. The founders of the secular school were resolved to make an entirely fresh start. Their primitive efforts owed nothing to the work of their predecessors. They had ready to hand a musical organization of exquisite complexity and consummate finish. They ignored it altogether.

The little band of Florentines who set themselves to create the new music worked as if unconscious that a thousand years of development lay behind them. They had no science and no experience. Their first strivings after expression are pathetically ineffective. By the side of the majestic oratory of Palestrina their works appear like the incomprehensible gibberish of childhood. Yet the truth was in them, and from the humble germ that they planted sprang one of the noblest developments of music. But before the fathers of opera were justified of their offspring, a weary path of experiment had to be traversed. Unlike many sister forms of art, opera had to work out its own salvation. Printing and oil-painting sprang full-grown from birth. It is hardly an exaggeration to say that the first book printed, the Mazarin Bible, and the first great picture painted in oils, Hubert and Jan van Eyck's "Adoration of the Lamb," for beauty of conception and perfection of execution have never been surpassed; but it was many years before opera became even articulate; even now, after three hundred years of incessant development, it is easy to believe that the zenith of its achievement has not yet been reached.

Opera, like so many other things, owed its foundation largely to accident. When, late in the sixteenth century, a small band of Florentine enthusiasts proposed to themselves the task of reviving the lost glories of Greek drama, nothing was farther from their thoughts than the creation of a new art-form. They worked upon what they believed to be antiquarian lines; they wrote plays, and because they fancied that the Greek drama was sung or rather chanted in a kind of accompanied recitative, they decided to perform their plays in the same way. Their first efforts have very little musical value. They are almost entirely set to a bare monotonous recitative, varied at rare intervals by simple passages of choral writing and short instrumental interludes. From beginning to end there is nothing that can be called a tune, and the accompaniment merely supports the voice by occasional chords contributed by a harpsichord and three instruments of the lute type.

It was in 1600 that Cavalieri produced the first oratorio, his "Rappresentazione di anima e di corpo," which was performed at Rome in the Oratory of San Filippo de' Neri. In general structure Cavalieri's work resembles that of his Florentine contemporaries, but it has decidedly more musical interest. The solo parts and the choruses are more expressive, and the instrumental sections are considerably more elaborate. Unfortunately Cavalieri died in the year in which his oratorio was produced, and little attempt seems to

have been made to follow up his initial success until the time of Carissimi, whose oratorios are an interesting attempt to graft the new dramatic style upon the rich and solid polyphony of past ages. At Florence, on the other hand, the seed fell upon good ground, but no definite advance can be traced until the appearance on the scene of Claudio Monteverde.

Monteverde was the first trained musician who devoted himself to the new music. He had been thoroughly grounded in the traditions of the contrapuntal school. Had he fallen upon a dull, pedantic era when everything that had a tinge of novelty was derided, he would have accomplished little or nothing. But the way, in many respects, had been prepared for him, and his accomplishment, as our sketch of his life shows, was great. His success soon found him followers, of whom Cavalli is one of the most famous. In the matter of form he improved upon Monteverde. In Cavalli's works, as in the later operas of Monteverde, we begin to pass from the first merely experimental stage of opera. Cavalli avoids the pitfalls into which Monteverde's inexperience had led him, but on the other hand his music has not the concentrated dramatic force of his predecessor. Still Cavalli is an important figure in the history of music. In his operas we find for the first time a regularly developed aria, varying the monotony of the interminable recitative. He had the true Venetian love of color, and he tried to make his orchestra give musical significance to the sights and sounds of nature, such as the murmuring of rivers or the sighing of the winds.

Cesti was another of Monteverde's most famous followers. In his time opera had advanced still farther on the path of development. Cesti's music is tuneful and charming, and many of his airs would probably be as successful now in pleasing public taste as on the day they were written. In his works we find for the first time the da capo regularly used, that is to say the repetition of the first part of an air after the end of the second part. Excellent as this invention was in giving cohesion to the musical fabric of an opera, it was much abused by subsequent writers, and is largely responsible for the degradation of opera in the eighteenth century to the level of a concert on the stage.

In Cesti's time the rivalry between the various opera houses of Venice was very keen, and it is easy to believe that the managers tried to outbid each other in the favor of the public by staging their pieces in the most magnificent manner. At any rate the accounts of the scenery used sound very elaborate. Operas were still an important feature at court festivals, and here, as in the court masques in England, gorgeous staging was a matter of course. Engravings still survive of the scenery used when Cesti's opera "Il pomo d'oro" was produced at Vienna in 1668, which give some idea of the elaborate nature of the entertainment. At Parma the old theater still stands in the Farnese palace, just as it did in the seventeenth century, but in such a wrecked and dismantled condition that it is not easy to realize what it looked like in all the splendor of a court festival. Nevertheless those who have visited Parma, and have read the accounts that survive of the magnificent performances given under the auspices of the Farnese family, can well amuse themselves by trying to recreate the scene in imagination.

It would serve no good purpose here to enumerate the composers who, during the seventeenth century, furnished Italy with operas. Their name is legion. Throughout the country the musical activity was amazing. Hardly a town was without its opera house, and the libraries of Italian cities furnish convincing proofs of the enormous quantity of music produced at this period. What may be called the first period of Italian opera culminated in Alessandro Scarlatti, a composer of extraordinary genius and fertility, who definitely established the form of Italian opera which prevailed during the eighteenth century. Scarlatti found opera still to some extent in the tentative stage; he left it a highly developed art-form of exquisitely ordered proportion, an instrument capable of expressing human emotion with beautiful certainty and force. Historians, noting the fact that after Scarlatti's day Italian opera soon degenerated into a concert upon the stage with little or no dramatic significance, have found in his works the seeds of decadence, and have not hesitated to describe Monteverde's primitive struggles after expression as more "dramatic" than the ordered beauty of Scarlatti's airs, without seeing that the germs of all that Scarlatti accomplished are to be found in Monteverde, though often in so undeveloped a state as to be barely recognizable.

It is a common error, especially among those whose knowledge of music is bounded by the works of Wagner, to suppose that the duty of operatic composers is to give musical expression to the ordinary inflections of the human voice. This is entirely to misread the convention upon which opera is founded. When song has been substituted for speech, realism of this kind is out of the question. Music like architecture depends for its effect upon the beauty of ordered design and proportion. The man who built the first log cabin probably took as his model the cave in which his ancestors had dwelt, but we do not therefore judge houses according to their resemblance to caves. It probably required a greater effort of creative genius to build the first log cabin than to build Westminster Abbey, but that does not prevent us from regarding Westminster Abbey as the finer work of art. Monteverde was a man of extraordinary genius, and the value of his work in the history of modern music cannot be overestimated, but to speak of his music as a great artistic accomplishment is to misunderstand the man and his aims altogether. He would have written like Scarlatti if he could. His career shows a constant striving toward that goal. Any one who compares his later works with "Orfeo" must see the enormous advance in form which he made during his lifetime.

The tendencies of modern opera toward formlessness and so-called "dramatic truth" and "realism" have blinded critics to the main principles upon which opera is founded, so that a distinguished modern writer actually talks about Monteverde "regarding his early efforts in the histrionic and dramatic direction as a forlorn hope," and says that Cavalli "drifted away from his dramatic ideals in the direction of technical artistic finish and clearness of musical form," as though a dramatic ideal could be better expressed by imperfect than by perfect technique, by chaotic confusion than by assured mastery of form.

Scarlatti carried opera in Italy to heights far beyond

the ken of his predecessors, but meanwhile further developments of the new art were claiming attention beyond the Alps. Lulli brought Italian traditions to Paris, where he grafted them upon the masques which already were popular at the French court. Lulli was an extremely clever man, and he speedily divined the instincts of the French people in musical matters, and suited his music to their peculiar taste. In Italy the trend of opera was more and more in the direction of sheer musical beauty, regardless of the meaning of the words, but the logical French mind insisted upon knowing what the music was all about. Thus we find that recitative retains an important place in Lulli's operas while set airs are few and far between.

Vocalization was far less cultivated in France than in Italy, and long after Lulli's time French singers were famous for their ugly voices and bad singing. Dancing, on the other hand, for which the Italians seem to have cared comparatively little, was much appreciated in France, and elaborate ballets are a prominent feature of Lulli's operas. Thus in Lulli's hands French opera soon developed into a distinctive art-form, very stiff and majestic compared with the melodious and flexible music of Italian writers, but vigorous and intelligent, and lending itself well to the elaborate stage display in which the French then as now delighted. Historically, Lulli is also interesting as having, if not invented, at any rate perfected what is known as the French form of overture, a solemn introduction followed by a quick movement in a fugal style and concluding with a dance, which was afterward carried to the highest conceivable pitch of perfection by Handel.

In Germany the development of opera was comparatively unimportant. The wars of the seventeenth century interfered with the progress of all kinds of art, and though performances of opera were occasionally given at German courts, the new art took no real root in the country, until the opening of the Hamburg opera house in 1678 and the rise of Keiser. Even then operas were given mainly in Italian, and the style of the music was for the most part thoroughly Italian, though occasionally modified by German influence in minor details.

The development of the new music in England will be shown in the sketch of Purcell contained in the present volume, wherein also the biographies of the great composers of the modern world present to the reader in practically a chronological order the lives and works of the masters through whom mainly the triumphs of musical art have been achieved.

Some compilers of works on great composers limit their lists to a few—less than twenty, perhaps—of the supreme names in musical history. In the present volume the list has been extended to embrace a much larger number, to all of whom the word great, which is a relative term, may be, in one degree or another, justly applied.

# GREAT COMPOSERS

## GIOVANNI PIERLUIGI DA PALESTRINA

THIS great pioneer among masters of music was born of humble parents at Palestrina in the Campagna of Rome. The exact date of his birth is unknown. The inscription on an old portrait of him in the muniment room of the Pontifical Chapel at the Quirinal states that he died at about eighty years of age in 1594, and if this were true he would have been born in 1514 or 1515. The Abbé Baini interprets a doubtful phrase used by his son Igino, in the dedication of a posthumous volume of his masses to Pope Clement VIII, to mean that his father died at the age of seventy in the year 1594. The truth is that the exact date of his birth cannot be stated. The public registers of Palestrina, which would probably have certified it, were destroyed by the soldiery of Alva in 1557, and no private documents have been discovered which make good their loss.

It is certain, however, that at a very early age, and probably about the year 1540, he came to Rome to study music. Toward this career the different capitals of Italy offered many inducements to boys with musical aptitudes, and it is said that Palestrina owed his reception into a school to his being overheard singing in the street by the maestro of the Chapel of Santa Maria Maggiore. The authenticity of this anecdote is at least doubtful. Palestrina, at all events as a man, had but a poor voice. The statement, made by many historians, that Palestrina was a pupil of Claudio Goudimel, a Fleming, who had opened a public school of music in Rome, has been controverted by F. X. Haberl, who may be considered the most reliable writer upon the subject of Palestrina and Dufay.

In 1551 Rubino finally retired from the teachership of music in the Capella Giulia of the Vatican, and in September of that year Palestrina, who during the eleven years that had elapsed since his arrival in Rome must have given good proofs of his quality, was elected to the vacant post.

In 1554 he published his first volume, containing four masses for four voices and one for five. These he dedicated to Pope Julius III. It is worth saying, in order to show the dominance of the Flemish school in Italy, that this was the first volume of music that had ever been dedicated by an Italian to a Pope. It was printed in Rome by the Brothers Dorici in 1554; a second edition of it was published by their successors in 1572, and a third by Gardano of Rome in 1591. In the last edition Palestrina included a number of his masses.

About this time Palestrina married. Of his wife we know nothing more than that her Christian name was Lucrezia, that she bore to her husband four sons, and that after a long married life, which seems to have been marked by uncommon affection, she died in the year 1580.

In 1555 Julius III, mindful of the dedication of the book of masses, offered their author a place among the twenty-four collegiate singers of his private chapel. The pay was greater than that which he was receiving as maestro in the Vatican. Palestrina was poor, and he had already four children. On the other hand he was a layman, he had a bad voice, and he was a married man. For each of these reasons his appointment was a gross violation of the constitutions of the college, and a high-handed and unwarrantable act upon the part of Julius. All this Palestrina knew, and to his credit he hesitated to accept the offer; but his desire to do his best for his family combined with a fear of offending his patron to enforce his acceptance. He resigned his old post, and on January 13, 1555, was formally admitted as one of the Pontifical Singers.

In the course of this year he published his first volume of madrigals for four voices. His intention to dedicate this to Julius was frustrated by the death of that pontiff, which took place while they were still in the press. Marcellus II, who succeeded Julius III in the papacy, died after a reign of twenty-three days, and was succeeded in his turn by Paul IV. Paul was a reformer, and one of the first acts of his reign was to weed the College of Pontifical Singers of those members whose qualifications would not bear scrutiny. Among these was undoubtedly Palestrina, and he was dismissed accordingly. The Pope tempered his severity by assigning to each of the dismissed singers a pension, but not the less did his expulsion seem ruin to the anxious and oversensitive Palestrina. He straightway took to his bed, and for some weeks lay prostrate under an attack of nervous fever. As might have been foreseen, his despair was premature. A young man who had so speedily and so surely left his mark upon the music of his generation was not likely to starve for want of employment. Within two months he was invited to the post of maestro di capella at the Lateran. He was careful to inquire at the Vatican whether in the event of his obtaining fresh preferment he would

be allowed to keep his pension, and it was only upon receiving a favorable answer that he accepted the proffered office, upon which he entered in October, 1555.

Palestrina remained at the Lateran until February, 1561, when he was transferred to a similar post at Santa Maria Maggiore. At the last-named basilica he remained for ten years, until the month of March, 1571, when he was once more elected to his old office of maestro at the Vatican.

The fifteen years which thus elapsed since the rigorous reform of Paul IV had set him for a moment adrift upon the world, had been years of brilliant mental activity in Palestrina. His genius had freed itself from the influence of the pedantry by which it had been nursed and schooled, and had taken to itself the full form and scope of its own specialty and grandeur. His first volume had been full of all the vagaries and extravagances of the Flemish school, and in it the meaning of the words and the intention of the music had alike been subordinated, according to the evil fashion of his epoch, to the perplexing subtleties of science. But beyond this first volume few traces of such faults are to be found. His second volume, "The Lamentations of Jeremiah," for four voices, shows more than the mere germs of his future manner; and although the third, a set of "Magnificats" for five and six voices, is full of science and learning, it is of science and learning set free. A hymn, "Crux Fidelis," and a collection of "Improperia," all for eight voices, written in 1560, obtained speedily so great a renown, that Paul IV, who had dismissed him, could not restrain himself from asking to have them sung at the Vatican, and after hearing them had them added at once to the collection of the Apostolic Chapel. The publication of all these works was made anonymously, and was completed within the six years of Palestrina's stay at the Lateran.

The ten years during which he remained at Santa Maria Maggiore formed at once the most brilliant decade in the life of Palestrina and one of the most remarkable epochs in the history of his art. It is not easy for us at this moment to realize the position of Church music at the date of the Council of Trent. It may be said that it had lost all relation to the services which it was supposed to illustrate. Bristling with inapt and distracting artifices, it completely overlaid the situations of the mass; while founded, as it was for the most part, upon secular melodies, it was actually sung, except by two or three prominent voices in the front row of the choir, to the words with which its tunes were most naturally and properly associated. It was usual for the most solemn phrases of the Kyrie, Gloria, Credo, and Agnus to blend along the aisles of the basilica with the unedifying refrains of the lewd chansons of Flanders and Provence, while ballad and other dance music were played every day upon the organ. Other irregularities and corruptions hardly less flagrant were common among the singers; and the general condition of affairs was such that a resolution as to the necessity of reform in Church music, which very nearly took the shape of a decree for its abandonment altogether, was solemnly passed in a full sitting of the Council of Trent.

In 1563 Pius IV issued a commission to eight cardinals authorizing them to take all necessary steps to carry out the resolution of the council. Among these, two of the most active were the Cardinals Borromeo and Vitellozzi. At their instance Palestrina was commissioned to write a mass as a type of what the music of the sacred office should be. With a noble mixture of modesty and energy the great composer declined to trust the fate of his art to one work. He composed a series of three masses and sent them without titles to the Cardinal Borromeo. It is supposed that he feared to attach names to them lest he should arouse by an ill-judged choice of words either powerful prejudices or unfounded fears. They were performed in the first instance with the greatest care at the house of the Cardinal Vitellozzi. The verdict of the audience assembled to hear them was enthusiastic and final. Upon the first two, praises lavish enough were bestowed; but by the third, afterward known as the mass "Papæ Marcelli," all felt that the future style and destiny of sacred art were once for all determined. The Pope ordered a special performance of it in the Apostolic Chapel; and at the close of the service the enraptured Pontiff declared that it must have been some such music that the Apostle of the Apocalypse heard sung by the triumphant hosts of angels in the New Jerusalem. There was a general agreement of prelate and singer that Palestrina had at last produced the archetype of ecclesiastical song.

The post of composer to the Pontifical Choir was created for Palestrina by the Pope in honor of this noble achievement, and so the amends, if any were needed, from the Vatican to its dismissed chapel singer, were finally and handsomely made. But the jealousy of the singers themselves, which had been evinced upon his original appointment as one of their number in 1555, was by no means extinct. His present appointment was received in surly silence, and upon the death of Pius, in August, 1565, their discontent took a more open and aggressive form. The new Pope, however, Michele Ghislieri, who had taken the title of Pius V, confirmed the great musician in his office, as did the six succeeding pontiffs during whose reigns he lived.

The production of this series of masses by no means represents the mental activity of Palestrina during the period between 1555 and 1571. In 1562, in gratitude for his monthly pension, he had sent for the use of the Apostolic Chapel two motetti, "Beatus Laurentius" and "Estote fortes in bello," and a mass for six voices, entitled "Ut Re Mi Fa Sol La." To the Cardinal Pio di Carpi, who had shown him some personal kindness, he had dedicated a volume of graceful motetti, which were printed in 1563, and were republished in several other editions.

In 1565 the Cardinal Pacacco, Spanish representative at the papal court, intimated that the dedication to Philip II of a work by Palestrina would be pleasing to that monarch. The musician consulted his friend Cardinal Vitellozzi, and arranged the dedication of a volume which should contain the famous mass, which he then christened "Papæ Marcelli," with four others for four voices, and two for five voices. These, with an appropriate inscription, were forwarded to the Spanish king. They were printed as Palestrina's second volume of masses, in 1569, and in a fresh edition in 1598. A year or two afterward he published

a third volume of masses, which he also inscribed to Philip. It need hardly be said that a message of thanks was all that he ever received in return for so splendid a homage from the heartless, wealthy, and penurious bigot at the Escurial.

In an enumeration of the works of Palestrina, published during this period of his life, we must not forget to mention five secular madrigals of his which Vincenzo Galilei, father of the astronomer, and a musical virtuoso of no mean order, set for the lute, and included in a collection of similar compositions which he published under the title of "Fronimo," through Scoto of Venice, in 1568, and again in 1584.

Somewhere about the year 1560 Palestrina had acquired the patronage of the Cardinal Ippolito d'Este, and for many years subsequently was treated by him with much kindness. As an acknowledgment of this he dedicated to this personage his first regular volume of motetti, which was published at Rome in 1569. This remarkable volume contains several works of the very highest class. It was in 1570 that he published his third volume of masses, dedicated to Philip II. It contains four masses for four voices.

We have now briefly surveyed the works of Palestrina down to the date of his reappointment to the Vatican. He had accepted the post from a love for the basilica in whose service his first fame had been gained. But he suffered what to him must have been a serious loss of income when he left Santa Maria Maggiore. For this, however, he obtained some compensation in his appointment as maestro di capella to the new oratory founded by S. Filippo Neri, his confessor and intimate friend. But at no time had Palestrina any large share of worldly prosperity. We never hear that he derived any profit from the sale of his works; nor, indeed, can it be supposed that at that epoch there was much money to be made by musical publications. He gave lessons for a short period in the school carried on by Nanini; but it is not at all likely that he did so with any other object than to assist his friend, or that he accepted any payment for his assistance. Throughout the whole course of his career he only taught seven private pupils, and three of these were his own sons. It is probable therefore that, save for a few exceptional gifts from patrons and a little temporary employment as director of concerts, he had to subsist upon the very humble salaries attached to the permanent offices which he held.

In addition to this chronic penury he had to endure stroke after stroke of the severest domestic affliction. His three promising sons, Angelo, Ridolfo, and Silla, all died one after the other, just as they had given substantial proofs of their intellectual inheritance of their father's genius; in 1580 his wife died; and his remaining son, Igino, was a wild and worthless man. Yet neither poverty nor sorrow could quench the fire of his genius, nor check the march of his industry.

No sooner was he reinstated at the Vatican than he sent a present of two masses, one for five and the other for six voices, to the Papal Choir. The subject of the first of these was taken from one of the motetti in his first volume, "O Magnum Mysterium"; that of the other from the old hymn, "Veni Creator Spiritus," of the Libri Corali. They are in his finest and most matured manner, and were probably composed in the year of their presentation. They have never been printed, but they may be seen in the Collection of the Vatican. In the following year, 1572, he published at Rome, probably with Alessandro Gardano, his second volume of motetti. It was in this volume that he included four motetti written by his three sons. It was dedicated to one of the most persistent of his friends, the Cardinal Ippolito d'Este, who died that same year.

Inferior, on the whole, to its predecessors, was the third volume of motetti, which he printed in 1575, with a dedication to Alfonso II, Duke of Ferrara, and cousin to his lost friend the Cardinal Ippolito. There are, however, certain brilliant exceptions to the low level of the book; notably the motetti for eight voices, which are finer than any which he had yet written for the same number of singers, and include the well-known and magnificent compositions "Surge illuminare Jerusalem" and "Hodie Christus natus est."

In this year, 1575, the year of the Jubilee, an incident occurred which must have made one of the brightest passages in the cloudy life of Palestrina. Fifteen hundred singers from his native town, belonging to the two confraternities of the Crucifix and the Sacrament, came to Rome. They had divided themselves into three choruses. Priests, laymen, boys and ladies went to form their companies; and they made a solemn entry into the city, singing the music of their townsman, with its great creator conducting it at their head.

In the following year, Gregory XIII commissioned Palestrina to revise the "Graduale" and the "Antifonario" of the Latin Church. This was a work of great and somewhat thankless labor. It involved little more than compilation and rearrangement, and on it all the finer qualities of his genius were thrown away. Uncongenial as it was, Palestrina, with unwavering devotion to his art, and to the Church to which he had so absolutely devoted both himself and it, undertook the task. Well aware of its extent, he called to his aid his favorite pupil, Guidetti, and intrusted to him the correction of the "Antifonario." Guidetti carried this part of the work through under the supervision of his master, and it was published at Rome in 1582 under the title "Directorium Chori." The "Graduale," which Palestrina had reserved to himself, he never completed. There is a limit to the perseverance of the most persevering; and the most loving of churchmen and the most faithful of artists fell back here. He seems to have finished a first instalment, but the rest he left less than half done, and the whole was found after his death among his abandoned manuscripts.

The loss of his patron Ippolito d'Este was to some extent made up to Palestrina by the kindness of Giacomo Buoncompagni, nephew (or son) of Gregory XIII, who came to Rome in 1580, to receive nobility at the hands of his relative. He was a great lover of music, and proceeded at once to organize a series of concerts, under the direction of Palestrina. To him Palestrina dedicated a volume of twenty-six madrigals for five voices. Eight of these were composed upon Petrarch's "Canzoni" to the Virgin Mary; the rest were set to miscellaneous sacred words. The publication of these was followed by that of another volume of motetti for four voices only. Several editions of both works are extant. The madrigals call for no

comment; but the volume of motetti is unusually beautiful. They were probably composed in the year of their publication, during the first force of his grief for the loss of Lucrezia; and to this the intensity of their pathos and the choice of the words to which they are written may be ascribed, some of which may well have represented to himself the heart-broken composer mourning by the banks of the Tiber for the lost wife whom he had loved so long.

Upon these, in 1562, followed the fourth in the series of masses for four and five voices, a volume by no means remarkable, save that it was written and dedicated to Gregory at his own request. Palestrina seems to have been aware of its inferiority, and to have resolved to present the Pontiff with something more worthy of them both. He accordingly conceived the idea of composing a series of motetti to words chosen from the Song of Solomon. The execution of these, with the doubtful exception of the Great Mass, was the happiest effort of his genius. In them all his critics and biographers unite to say that he surpassed himself. Flushed with the glorious sense of his success, he carried the book, when completed, in person to Gregory, and laid it at the foot of his chair. It was printed by Gardano in 1584, and so great was its renown that in less than sixty years from the date of its composition it had passed through ten fresh editions at the hands of various publishers.

Palestrina had now arrived at the last decade of his life. In it we can trace no diminution of his industry, no relaxation in the fiber or fire of his genius. In 1584 he published, and dedicated to Andrea Battore, nephew of Stephen, King of Poland, who had been created a cardinal, his fifth volume of motetti for five voices. It is a volume of unequal merit, but it contains one or two of the rarest examples of the master. Baini, his biographer, admired these so extravagantly as to say that in writing them Palestrina must have made up his mind to consider himself the simple amanuensis of God!

Palestrina had intended to dedicate the last-mentioned volume to the Pope; but the arrival of Battore, and his kindness to him, made him change his mind. In order, however, to atone for such a diversion of homage, he sent to Gregory three masses for six voices. Of these the two first were founded on the subjects of his motets "Viri Galilaei" and "Dum complerentur." They had all the beauties of the earlier works, with the result of the maturity of the author's genius and experience superadded. The third, "Te Deum laudamus," Baini states to be rather heavy, partly owing, perhaps, to the "character of the key" in which it is written, but more, probably, from too servile an adherence to the form of an old Ambrosian hymn on which it is founded.

About this time we notice traces of a popular desire to get hold of the lighter pieces of Palestrina. Francesco Landoni possessed himself, for instance, of copies of the two madrigals "Vestiva i colli" and "Così le chiome mie," which Vincenzo Galilei had arranged for the lute. He printed them in a miscellaneous volume, entitled "Spoglia Amorosa," through Scoto of Venice, in 1585. Gardano of Rome, too, published a collection of madrigals by sundry composers, under the name of "Dolci Affeti." Among these there was one of Palestrina's, and two or three other stray pieces of his were published in like manner about the same time.

In April, 1585, Gregory died, and was succeeded by Sixtus V. Palestrina made somewhat too much haste to pay his homage to the new Pontiff. A motetto and a mass which he sent to him were so hurriedly composed that on the performance of the mass on Trinity Sunday, Sixtus commented unfavorably. These regrettable productions would have been well lost to sight but for the reckless brutality of Igino, who, looking only to what money they would fetch, published them after his father's death with a bold-faced inscription to Clement VIII. Palestrina atoned for his misdeed by writing forthwith the beautiful mass "Assumpta est Maria in Cœlum." This masterpiece he had just time to get printed off without date or publisher's name—there was no time to make written copies of it—before the Feast of the Assumption. It was performed before Sixtus in Santa Maria Maggiore on that day (August 15). The delight of the Pontiff was unbounded; but his good will took a form which led to the last unpleasant occurrence in Palestrina's life.

It will be remembered that Palestrina had for many years held the position of composer to the Apostolic Chapel. The Pope now conceived the idea of investing him with the title and duties of maestro. He commissioned Antonio Boccapadule, the actual maestro, to bring about the change. At first sight this seems a strange selection of an agent; for it was Boccapadule who of all others would have to suffer by his own success. It is of course possible that a promise of some higher preferment may have purchased his assistance. Be that as it may, he seems to have set to work with a will. Taking Tommaso Benigni, one of the junior singers, into his confidence, he employed him to sound his brethren. Benigni in a short time announced that there was a respectable number of the college who favored the Pope's views. The event proved that Benigni either misled his employer, or was himself purposely deceived by those to whom he spoke, or else that he augured too freely from one or two stray expressions of half good will. In any case, his report was so encouraging that Boccapadule called a meeting of the college, at which he broached the subject. He was astonished to find an opposition so strong, and expressed with so much warmth, that he not only desisted, but to shield himself he disingenuously laid the whole responsibility of his overtures upon Palestrina. The singers probably knew better than either to believe or to pretend to disbelieve him. But they gave vent to their displeasure by imposing a fine upon the unfortunate Benigni.

At a subsequent meeting Boccapadule, remorseful that his emissary should be made a scapegoat, begged him off, telling his comrades that they had not possessed themselves of the true story. Benigni was accordingly excused his fine; but the Pope, who had become highly incensed at the independent action of his choir, was not appeased by their clemency. He immediately struck off the list of singers four of the more prominent members of the opposition. Two of

these he subsequently restored; but the other two remained permanent victims to their expression of a jealousy the vitality of which was a disgrace, not only to themselves, but to the whole body to which they belonged. Palestrina, in order to show a generous content with his old position of compositore to the choir, immediately dowered it with three new masses, two for five voices and another for six; and so drew honor upon himself by an act of courtesy to those by whom a well deserved honor had been so churlishly denied to him.

In the same year, 1586, he paid to Cesare Colonna, Prince of Palestrina, the homage of a dedication. It was of his second volume of madrigals for four voices. Some of these are the best of his secular works. Not so is his contribution to a volume of sonnets by Zuccarini, written in honor of the marriage of Francesco de' Medici and Bianca Cappello, and put to music by different composers. Whether or not he set himself deliberately to write down to the level of the poetaster's words, as Baini suggests, or whether, as was natural, they only failed to inspire him, it is not worth while to inquire. The fact is sufficient that Zuccarini and the occasion got all that they deserved but no more.

From this time to his death the materials for his biography resolve themselves into a catalogue of publications and dedications, among which, however, are several of his greatest works—his setting of the "Lamentations of Jeremiah," a notable Magnificat, and the "Stabat Mater," both for eight voices, the "Offertoria totius anni," the "Hymni totius anni," and the masses "Aeterna Christi munera" and "Iste Confessor." With these and numerous other works the aged master busily employed himself in his last years.

But at the beginning of 1594 the end of this indefatigable life was at hand. In January of that year he issued his last publication. It was a collection of thirty "Madrigali spirituali," for five voices, in honor of the Virgin, dedicated to the young Grand Duchess of Tuscany, wife of Ferdinand de' Medici. Of this volume Baini says that it is in the true style of his motetti on the Song of Solomon; and Dr. Burney echoes the praises of his Italian biographer. He had also begun to print his seventh volume of masses to be dedicated to Clement VIII, the last of the Popes who had the honor of befriending him. But while the work was still in the press he was seized with a pleurisy, against the acuteness of which his constitution had no power to contend.

He took to his bed on January 26, and died on February 2. When he felt his end approaching he sent for Filippo Neri, his friend, admirer, counselor, and confessor of many years, and for Igino, the sole and wretched inheritor of his name. As the saint and the scapegrace stood by his bed, he said simply to the latter, "My son, I leave behind me many of my works still unpublished; but thanks to the generosity of my benefactors, the Abbot of Baume, the Cardinal Aldobrandini, and Ferdinand the Grand Duke of Tuscany, I leave with them money enough to get them printed. I charge you to see this done with all speed, to the glory of the Most High God, and for the worship of His holy temple." He then dismissed him with a blessing which he had not merited, and spent the remaining twenty-four hours of his life in the company of the saintly Neri. It was in his arms that he breathed his last, true, even upon the brink of death, to that sympathy with piety and purity which had drawn him during half a century to devote to their illustration and furtherance all the beauties of his fancy and all the resources of his learning.

Palestrina lived before the day of biographies and interviews, and barely a tradition remains to us of the man in his habit as he lived. But his character is written in his music in unmistakable terms. His works proclaim him a man of exquisite tenderness and of childlike simplicity. In the time of Palestrina the Church of Rome was the chief patron of painting and music, and painters and musicians alike were summoned to devote their principal energies to her glorification; but it is only necessary to compare, let us say, the works of Palestrina and Perugino to realize the difference between work done for the glory of God and work done for the glory of man. Even if we knew nothing whatever of the men it would be impossible not to recognize the fact that Palestrina was working with his heart and Perugino with his head. Both had the same mastery of technique, but the one wrote with an overflowing enthusiasm born of love to God and man, and the other painted for the purpose of making money and of exhibiting his own executive ability to the best advantage.

In the history of music Palestrina represents the culmination of the polyphonic school of vocal music. He wrote no instrumental music, no music for a solo voice. He had not a touch of that revolutionary impulse which drives men upon new paths. He worked only with existing materials, but he brought music as he knew it to the highest conceivable point of perfection. As his powers developed he found the secret of the true balance between science and expression. In Palestrina we first find the melodious suavity which has since become typical of Italian music.

From a modern point of view Palestrina worked within very narrow limits, but within those limits his command of expression was extraordinary. Such discords as he employed are of the mildest description, and are always carefully prepared, but the effect that they make is extraordinary. It is hardly an exaggeration to say that no more poignantly pathetic setting of the "Stabat Mater" than Palestrina's has ever been written, yet the harmonies employed are almost childlike in their simplicity. It is the perfect proportion of part to whole that is one of the secrets of Palestrina's power, and the perfect adjustment of means to end.

Nothing is more difficult than to describe music and the impressions produced by music in terms of plain prose, and the music of Palestrina in particular is of so delicate a fiber that it is almost impossible to find words in which to paint its distinctive charm. The prevailing note of it is its intense spirituality. Not a touch of earth degrades its celestial rapture. It voices the highest and purest mysticism of the Catholic faith as it never has been voiced before or since. Palestrina seems to view the mysteries of the Christian religion through a golden haze. Its external aspects were noth-

ing to him, its inner meaning everything. The gross materialism of a later day, which emphasizes the physical side of Christ's passion, would have been inexpressibly repugnant to him could he have conceived it. His music is inextricably bound up with the words to which it is allied and the acts of adoration which it illustrates. Apart from the services of the Church it loses its essential meaning, but in its proper sphere it still stands as the exemplar of ultimate perfection.

# CLAUDIO MONTEVERDE

MONTEVERDE, the originator of the modern style of composition, was born at Cremona, Italy, in the year 1568. At a very early period he entered the service of the Duke of Mantua as a violist, showing, from the first, unmistakable signs of a talent which gave good promise of future excellence, and which, before long, met with cordial recognition, not only at the ducal court, but from end to end of Europe.

The youthful violist was instructed in counterpoint by the Duke's maestro di capella, Marc Antonio Ingegneri, a learned musician, and a composer of some eminence, who, if we may judge by the result of his teaching, does not seem to have been blessed, in this instance, with a very attentive pupil. It is, indeed, difficult to believe that Monteverde can ever have taken any real interest in the study of scholastic music. Contrapuntal excellence was not one of his strong points; and he never shines to advantage in music in which it is demanded. His first published work—a book of "Canzonette a tre voci"—printed at Venice in 1584, though clever enough for a youth of sixteen, abounds in irregularities which no teacher of that period could have conscientiously indorsed. And the earlier books of madrigals, by which the canzonette were followed, show no progressive improvement in this respect, but rather the reverse.

The beauty of some of these compositions is of a very high order; yet it is constantly marred by unpleasant progressions which can only have been the result of pure carelessness; for it would be absurd to suppose that such evil-sounding combinations could have been introduced deliberately, and equally absurd to assume that Ingegneri neglected to enforce the rules by the observance of which they might have been avoided.

We must, however, draw a careful distinction between these faulty passages and others of a very different character, which, though they must have been thought startling enough at the time they were written, can only be regarded now as unlearned attempts to reach *per saltum* that new and as yet unheard-of style of beauty for which the young composer was incessantly longing, and to which alone he owes his undoubted claim to be revered, not only as the greatest musician of his own age, but as the inventor of a system of harmony which has remained in uninterrupted use to the present day. Among progressions of this latter class we may instance the numerous suspensions of the dominant seventh, and its inversions, introduced into the cadences of "Stracciami pur il core"—an extremely beautiful madrigal, published in the Third Book (1594). Also an extraordinary chain of suspended sevenths and ninths, in the same interesting work; which, notwithstanding the harshness of its effect, is really free from anything approaching to an infraction of the theoretical laws of counterpoint, except, indeed, that one which forbids the resolution of a discord to be heard in one part while the discord itself is heard in another—and exceptions to that law may be found in works of much earlier date.

In his Fifth Book of madrigals, printed in 1599, Monteverde grew bolder and, thrusting the time-honored laws of counterpoint aside, struck out for himself that new path which he ever afterward unhesitatingly followed. With the publication of this volume began that deadly war with the polyphonic schools which ended in their utter defeat, and the firm establishment of what we now call modern music. In "Cruda Amarilli," the best known madrigal in this most interesting series, we find exemplifications of nearly all the most important points of divergence between the two opposite systems, not excepting the crucial distinctions involved in the use of the diminished triad, and the unprepared dissonances of the seventh and ninth.

Some modern writers, including Ulibishev and Pierre Joseph Zimmermann, have denied that these passages exhibit any novelty of style—but they are in error. Up to this time, sevenths had been heard only in the form of suspensions, or passing-notes, as in "Stracciami pur il core." The unprepared seventh—the never-failing test by which the ancient school may be distinguished from the modern, the strict style from the free—was absolutely new, and was regarded by contemporary musicians as so great an outrage upon artistic propriety that one of the most learned of them—Giovanni Maria Artusi, of Bologna—published, in the year 1600, a work, entitled "Delle imperfezioni della moderna musica," in which he condemned the unwonted progressions found in "Cruda Amarilli," on the ground that they were altogether opposed to the nature of legitimate harmony. To this severe critique Monteverde replied by a letter addressed "Agli stu-

diosi lettori," which he prefixed to a later volume of madrigals.

A bitter war now raged between the adherents of the two contending schools. Monteverde endeavored to maintain his credit by a visit to Rome, where he presented some of his ecclesiastical compositions to Pope Clement VIII. But, much as his Church music has been praised by the learned Padre Martini and other well known writers, it is altogether wanting in the freshness which distinguishes the works of the great masters who brought the Roman and Venetian schools to perfection. Labored and hard where it should have been ingenious, and weak where it should have been devotional, it adds nothing to its author's fame, and only serves to show how surely his genius was leading him in another and a very different direction.

Monteverde succeeded Ingegneri as maestro di capella at the ducal court, in the year 1603. In 1607 the Duke's son, Francesco di Gonzaga, contracted an alliance with Margherita, Infanta of Savoy; and, to grace the marriage festival, the new maestro produced, in emulation of Peri's "Euridice," a grand serious opera, called "Arianna," the text of which was supplied by the poet Rinuccini.

The success of this great work was unprecedented. It could scarcely have been otherwise; for all the composer's past experience was brought to bear upon it. The passionate dissonances which had corrupted the madrigal, and were destined, ere long, to prove the destruction of the polyphonic mass, were here turned to such good account that, in the scene in which the forsaken Ariadne laments the desertion of her faithless lover, they drew tears from every eye. No possible objection could be raised against them now. The censures of Artusi and his colleagues, just though they were, would have lost all their force, had they been directed—which, happily, they were not—against vocal music with instrumental accompaniment. The contrapuntal skill necessary for the successful development of true Church music would have been quite out of place on the stage.

Monteverde's bitterest enemies could scarcely fail to see that he had found his true vocation at last. Well would it have been for polyphonic art, and for his own reputation also, had he recognized it sooner. Had he given his attention to dramatic music, from the first, the mass and the madrigal might perhaps have still been preserved in the purity bequeathed to them by Palestrina and Luca Marenzio. As it was, the utter demolition of the older school was effected before the newer one was built upon its ruins: and Monteverde was as surely the destroyer of the first as he was the founder of the second.

"Arianna" was succeeded, in 1608, by "Orfeo," a work of still grander proportions, in which the composer employs an orchestra consisting of no less than thirty-six instruments—an almost incredible number for that early age. As no perfect copy of "Arianna" has been preserved to us, we know little or nothing of the instrumental effects by which its beauties were enhanced. But, happily, "Orfeo" was published in a complete form in 1609, and was reissued in 1615; and from directions given in the printed copy we learn that the several instruments employed in the orchestra were so combined as to produce the greatest possible variety of effect, and to aid the dramatic power of the work by the introduction of those contrasts which are generally regarded as the exclusive product of modern genius.

"Orfeo," indeed, exhibits many very remarkable affinities with dramatic music in its latest form of development—affinities which may not unreasonably lead us to inquire whether some of our newest conceptions are really so original as we suppose them to be. The employment of certain characteristic instruments to support the voices of certain members of the dramatis personæ is one of them. The constant use of a species of mezzo recitativo—so to speak—in preference either to true recitative or true melody, is another. But what shall we say of the instrumental prelude, formed, from beginning to end, upon one single chord, with one single bass note sustained throughout? No two compositions could be less alike, in feeling, than this and the introduction to "Das Rheingold"—yet, in construction, the two pieces are absolutely identical.

Monteverde produced only one more work of any importance, during his residence at Mantua—a mythological spectacle, called "Il Ballo delle Ingrate," which was performed at the same time as "Orfeo." Five years later he was invited to Venice by the procuratori of Saint Mark's, who, on the death of Giulio Cesare Martinengo, in 1613, elected him their maestro di capella, promising him a salary of three hundred ducats per annum—half as much again as any previous maestro had ever received—together with a sum of fifty ducats for the expenses of his journey, and a house in the canons' close. In 1616 his salary was raised to five hundred ducats, and from that time forward he gave himself up entirely to the service of the Republic, and signed his name "Claudio Monteverde, Veneziano."

The new maestro's time was now fully occupied in the composition of Church music for the cathedral, in training the singers who were to perform it, and in directing the splendid choir placed under his command. His efforts to please his generous patrons were crowned with complete success; and his fame spread far and wide. On May 25, 1621, some Florentines resident in Venice celebrated a grand Requiem, in the Church of SS. Giovanni e Paolo, in memory of Duke Cosmo II. Monteverde composed the music, which produced a profound impression; but, judging from Strozzi's extravagant description, it would seem to have been more fitted for performance in the theater than in the church.

A happier opportunity for the exercise of his own peculiar talent presented itself in 1624, in connection with some festivities which took place at the Palace of Girolamo Mocenigo. On this occasion he composed the music to a grand dramatic interlude, called "Il Combattimento di Tancredi e Clorinda," in the course of which he introduced, among other novel effects, an instrumental tremolo, used exactly as we use it at the present day—a passage which so astonished the performers that at first they refused to play it.

But Monteverde's will was now too powerful to be resisted. He was the most popular composer in Europe. In 1627 he composed five intermezzi for the court of Parma. In 1629 he wrote a cantata—"Il

Rosajo fiorito"—for the birthday festival of the son of Vito Morosini, governor of Rovigo. In 1630 he won new laurels by the production of "Proserpina rapita," a grand opera, written for him by Giulio Strozzi, and represented at the marriage festival of Lorenzo Giustiniani and Giustiniana Mocenigo.

Soon after this event Italy was devastated by a pestilence, which within the space of sixteen months destroyed fifty thousand lives. On the cessation of the plague, in November, 1631, a grand thanksgiving service was held in the Cathedral of Saint Mark, and for this Monteverde wrote a mass, in the Gloria and Credo of which he introduced an accompaniment of trombones. Two years later he was admitted to the priesthood, and after this we hear nothing more of him for some considerable time.

In the year 1637 the first Venetian opera-house, Il Teatro di San Cassiano, was opened to the public, by Benedetto Ferrari and Francesco Manelli. In 1639 the success of the house was assured; and Monteverde wrote for it a new opera, called "L'Adone." In 1641 "Arianna" was revived, with triumphant success, at another new theater—that of Saint Mark. In the same year the veteran composer produced two new works—"Le Nozze di Enea con Lavinia" and "Il Ritorno d'Ulisse in Patria." Finally, in 1642, appeared "L'Incoronazione di Poppea"—the last great effort of a genius which, in less than half a century, proved itself strong enough to overthrow a system that had been at work for ages, and to establish in its place another, which has served as the basis of all the great works produced between the year in which the dominant seventh was invented and that in which we are now living.

Monteverde died in 1643, and was buried in the Chiesa dei Frari, where his remains still rest, in a chapel on the gospel side of the choir. Of his printed works, we possess eight books of madrigals, published between the years 1587 and 1638; the volume of canzonette, published in 1584; a volume of scherzi; the complete edition of "Orfeo"; and three volumes of Church music. A manuscript copy of "Il Ritorno d'Ulisse" is preserved in the Imperial Library at Vienna; but it is much to be regretted that the greater number of the composer's manuscripts appear to be hopelessly lost.

We shall never be able to say the same of his influence upon art—that can never perish. To him we owe the discovery of a new path, in which no later genius has ever disdained to walk; and, as long as that path leads to new beauties, he will maintain a continual claim upon our gratitude, notwithstanding the innumerable beauties of another kind which he trod under foot in laying it open to us.

While various attempts had already been made in Italy at finding a new method of musical expression, and not without considerable results, Monteverde was the first trained musician who devoted himself to the work. He was equipped for conquest in a manner to which his predecessors in the new field could lay no claim, and when his chance came he was able at once to put a fresh complexion upon the prospects of opera. It is only necessary to glance at the score of "Orfeo," the principal work of his which is available for study in an edition accessible to English students, to realize how great was the step that he made from the first tentative efforts of the Florentine amateurs. Their few tinkling lutes have given place to an orchestra of viols, contrabassi, organ, harpischord, chitarroni, flutes, cornetti, and trumpets—in fact, strings, wood and brass complete—used with a surprising instinct for instrumental effect; their shapeless dialogue is transformed into often highly expressive recitative rising at times almost to the dignity of an aria; their childish harmonies are superseded by novel and daring experiments in discord, which, though they may sound ordinary enough to ears trained upon Richard Strauss, must have made the hair of conservative musicians in those days stand upon end.

When we consider what Monteverde actually accomplished, how, working with practically no models, he produced a new art-form, founded upon a convention till then unknown to the world, how he equipped it with a new theory of harmony, a new method of vocal writing, and a new system of orchestration, we cannot but admit that this was one of the greatest creative intellects that the world of art has ever known. But something must be said for the people of his own day, for the audiences which made his success possible. Fortunately for him, he was born into an age of life and movement, an age when men's minds turned lightly to things new and beautiful. The Renaissance and the Reformation had struck blows effective. Old links were shattered, old formulas cast aside. The air throbbed with the passion of revolt. A new springtime had burst upon the world. Just at the right moment a fortunate appointment drew Monteverde to Venice, of all the cities in Italy the most favorable for his work. The Venetians, among whom his lot was cast for the last thirty years of his life, were the Athenians of their time. In music and painting they had been the leaders of Italy for the best part of a century. Their quick wit, their restless ingenuity, their love of variety were proverbial. They welcomed the new art with open arms. Monteverde's definite secularization of music had no terrors for them. They had loved color in painting and architecture; they loved it no less in music. Monteverde's strange new harmonies, so passionate in their beauty compared to the placid flow of sexless spirituality in mass and motet, his wonderful orchestration with its ever-changing combinations of instruments, opened fresh worlds of enchantment to their delighted ears. Venice speedily became the home of opera. At first Monteverde's works were given only at festivals celebrated by princely houses, but the people had not long to wait. Before the century closed, the city possessed no fewer than eleven theaters devoted to the performance of opera alone. The continuance of Monteverde's influence was assured, for his success soon found him followers.

# HENRY PURCELL

THIS great English musician and composer was the second son of Henry Purcell the elder, who also was a musician of some repute and a gentleman of the Chapel Royal. The younger Henry Purcell is traditionally said to have been born in Old Pye Street, Westminster, in or about 1658. He lost his father before he was six years old, and soon afterward was admitted a chorister of the Chapel Royal under Captain Henry Cooke, after whose death, in 1672, he continued under Pelham Humfrey. He is said to have composed anthems while yet a chorister. He may have remained in the choir for a brief period after the appointment of Dr. John Blow as successor to Humfrey as Master of the Children, but the probability is that, after quitting the choir on the breaking of his voice, he studied composition under Blow as a private pupil, and so justified the statement on Blow's monument that he was "master to the famous Mr. H. Purcell."

The precocity of Purcell's youthful compositions would perhaps not have been so remarkable but for their undoubtedly spontaneous character, and it is by reason of this quality in his music that he stands so far above his contemporaries. As applied to Purcell, the title of "Father of English Music" is merited.

It is greatly to be regretted that the records of his life are so meager. In his own day he was by no means widely known in England, and only a small proportion of his work was published during his lifetime. Throughout his early years Dr. Blow continued a good friend to him. His influence secured Purcell's appointment as "copyist" at the Abbey, and four years afterward, on Blow's resignation of the post, the young musician, when barely twenty-four, succeeded his former instructor as organist. During these years anthems, songs, and sonatas flowed in numbers from his facile pen; and his writing, apart from its freshness and independence, gave signs of a rare musical tact, evident in his vocal music from the aptness with which the melody fits the words. Any one acquainted with Purcell's songs will understand how the sense of this vigorous and accurate setting of the words led Burney to say that "to his mind Purcell's vocal music was sometimes as superior to Handel's as an original poem to a translation." In 1680, shortly after his appointment as organist to the Abbey (or later, as recent research appears to have shown), Purcell wrote his opera "Dido and Æneas." Its first performance was private. The original title runs: "Dido and Æneas. An Opera performed at Mr. Josiah Priest's Boarding-School at Chelsea, by young Gentlewomen." Had he written nothing else, this work would have given him peculiar prominence as an English composer. Here was attempted for the first time an English opera in which the words were sung throughout. In the same year took place another event of importance to Purcell —his marriage; but of his wife we know nothing.

The success of "Dido and Æneas" led him to turn his attention for some time mainly to dramatic music, for which his genius was so obviously fitted. The best known of his compositions during the next fifteen years are his music to "The Tempest" (1590), "Dioclesian" (1690—the only opera printed in his lifetime), and Dryden's "King Arthur" (1691). Dryden's admiration for Purcell was very great, and on one occasion found expression in the couplet:

> Sometimes a hero in an age appears,
> But scarce a Purcell in a thousand years.

Of the beauty of Purcell's "Tempest" music it is not necessary to speak. "Come unto these yellow sands" and "Full fathoms five" are songs as easily and as readily admired now as two hundred years ago.

The composer Matthew Locke, though considerably Purcell's senior, was one of his most intimate friends. There is a record, in Doran's "Annals of the Stage," of the two friends having acted together in public. On one occasion, Doran tells us, Davenant's "Siege of Rhodes" was performed by a company of amateurs which included Matthew Locke and Harry Purcell.

As if to show that his dramatic labors had in no way impaired his powers in the domain of sacred music, Purcell produced, in the last year of his life, a composition of a singularly solemn and impressive character. This was the music for the funeral service of Queen Mary. Perhaps the most eloquent tribute to its excellence is the fact that the anthem "Thou knowest, Lord, the secrets of our hearts," has been used at every choral funeral service that has taken place at Westminster Abbey or St. Paul's since its first production. Dr. Croft, whose Burial Office has in great measure superseded Purcell's, refrained from composing to these words, on the ground that "Purcell's music was unapproachable," and incorporated the anthem in question into his own work.

Purcell's constitution was delicate by inheritance, and had become still further weakened by the strain of late hours necessitated by his professional duties. After a short illness, he died on November 21, 1695. In Westminster Abbey is a tablet to his memory; the inscription, whose authorship has been ascribed, perhaps wrongly, to Dryden, runs: "Here lyes Henry Purcell, Esq., who left this life, and is gone to that blessed place where only his harmony can be exceeded."

We know, as has already been said, scarcely anything of his personality; but he seems to have been of a bright and joyous nature, overflowing with spirits as his music overflows with melody, yet—as is also evident from his music—capable of deep emotion. It was, no doubt, his geniality and an appreciation of merry friendship that gave rise to the stories told of his love of tavern company. Had he in reality been the tap-room roysterer that some of these tales would make him, he would scarcely have found the favor he did with men of position and refinement. All his recorded utterances respecting his own work are marked by a scrupulous modesty. He was well aware of the importance of the services he wished to render to English music, but his conviction of the possible development of his work by his successors led him to undervalue his own performance.

His name was not entirely unknown, even in his lifetime, among foreign musicians. Cummings relates his having seen, in a contemporary French manuscript, mention of "M. Pourselle"; while Corelli declared that "Purcell would be the only thing worth seeing in England, if ever he should be able to make the journey thither."

Purcell's estimate of the position of English music in his time may be seen from the following extract from the dedication of one of his works. "Poetry and painting," he says, "have arriv'd to perfection in this country; Musick is but yet in its nonage—a forward child, which gives hopes of what it may be hereafter in England when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gaiety and fashion. Thus being further from the sun we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees."

Though during his lifetime the general public by no means realized the importance of Purcell's work, his position among his fellow-musicians was soon determined. Dr. Tudway, a fellow-chorister and lifelong friend of his, says of him: "He had a most commendable ambition of exceeding every one of his time, and he succeeded in it without contradiction; there being none in England, nor anywhere else that I know of, that could come in competition with him for compositions of all kinds."

Purcell modestly regarded himself as one qualified merely to give a passing impulse to his art; we can now appreciate how fruitful might have been his endeavors, had not external influences proved fatal to their development at the hands of those who came after him.

"So far as sheer invention goes," says a critical writer, "Purcell must rank with the greatest composers of all time. Where he falls below the highest standard is in his inability to give his ideas proper treatment, in his lack of the sense of proportion, in his deficiency in the architectonic side of music—to sum him up in a word, in his provinciality. If we take all the circumstances in which he worked into consideration the wonder is, not that he accomplished so little, but that he accomplished so much." In his time there were no recognized musical standards to work by. Every man thought for himself, wrote for himself, and judged for himself. There was no one to show him his faults. He was, and must have known perfectly well that he was, a far greater man than any of his contemporaries. Naturally he was exceedingly well satisfied with himself, and probably soon got to think that he was beyond criticism, and that his world ought to be very grateful for anything he chose to give it. Now if he had been well snubbed as a boy, if he had had to work hard under some prosy pedant with his head full of traditions, if he had begun his career with a few thoroughgoing failures, how much better it would have been for him! Nothing would have checked his astonishing power of invention; but the sense of having to live up to the standard of a great past, the knowledge of there being a tribunal of cultivated men to appeal to would have fired him to put nothing but his very best into what he wrote. What he needed above all was an artistic environment, an atmosphere of high thought and intellectual striving—instead of the debauched sensualism of the Restoration.

Purcell's work falls naturally into three main divisions: his Church music, his theater music, and his instrumental works. In all three he is far ahead of all the other men of his time, so far as intrinsic excellence is concerned, but he has not the consistent elevation of style of Lulli, nor the clear-cut elegance and suave grace of the best Italians. In his anthems he derives directly from Pelham Humfrey, who learned a great deal from Lulli; but Purcell developed the new style of Church music, and blended with it some of the grandeur and dignity of the old polyphonic masters.

For the most part his Church music is of what may be called the Restoration type, in which passages for solo voices, duets, and trios abound, and the share of the chorus is reduced to a minimum. His anthems are strangely unequal. Many of them are written in the jigging jog-trot style which Charles II liked, because he could beat time to it; others are defaced by the taste of the time for quaint musical conceits, as in the famous "They that go down to the sea in ships," which opens with a scale passage for a bass voice descending to the double D, or the curious "They hold all together and keep themselves close," in which the voices gradually draw closer and closer together till they end upon one and the same note. In others again the search for new methods of expression is carried to childish extremes, and in nearly all the form is loose and slovenly to an unpardonable extent. But there is hardly one that has not some illuminating flash of genius, some point of intense musical beauty that only a master could have devised.

In a different vein, but one strikingly characteristic of another side of Purcell's genius, is his exquisite spring-song, "My beloved spake," an anthem brimming over with bright melody and exquisite sympathy with nature. Never have the freshness and the sweet unrest of Spring been set to music of a more liquid melodiousness than the passage in which Purcell sings of the fig-tree putting forth her leaves, and of the vines with their tender grapes that give a good smell.

In a manner allied to that of his anthems, but, as a rule, of greater elaboration, are the many odes which Purcell composed for state and private celebrations. Odes were the fashion of the day, and whether St. Cecilia's day was to be celebrated according to the jovial custom of the time, or London Yorkshiremen met for their annual feast, or the King returned to his capital from Newmarket, or the Queen fancied that she was going to have a baby, the occasion required musical celebration. The words of these odes are usually the most dismal pieces of hack-work imaginable, but Purcell generally found something in them to fire his genius. The choral parts of these works are often singularly rich and imposing, and are usually more fully developed than in the anthems.

One of the best of Purcell's odes, that written in 1692 for St. Cecilia's Day, has been performed in recent years. It is particularly interesting to any one who wants to understand how Purcell stands in the history of musical development. It shows at once his strength and his weakness in the most unmistakable

manner, his brilliant inventive powers, his splendid ideas, and his inability to put them to a proper use. All through the work the composer is hovering between various styles, and everywhere is lack of unity. It is this curious inequality in Purcell's music that makes it at once so fascinating and so disappointing. At one moment he lifts you to the stars, and the next he dashes you down to earth.

It is perhaps in his music for the theater that Purcell is most consistently excellent. During the latter part of his career he appears to have been the regular conductor at the theater in Dorset Garden, and to have supplied all the pieces presented there with such incidental music as they required. So far as is known he wrote music for more than fifty plays; in some cases only a song or two. Only once did he write a real opera, a drama without spoken dialogue, sung from beginning to end, and that was the "Dido and Æneas" already mentioned. It is, both in its strength and weakness, a good specimen of Purcell's dramatic music. A great deal of it is childishly helpless, and the music, so far as it expresses anything, only expresses the composer's entire inability to express anything at all. But here and there are wonderful passages, which give as complete a proof of Purcell's natural genius as anything he ever wrote. The close of the opera with Dido's famous death-song and the tender little chorus of Cupid's is inexpressibly touching, and there is a curious note of weird horror in the witch-music.

The reception of Purcell's one opera did not encourage him to repeat the experiment. The taste of the day did not demand purely musical pieces. The convention upon which opera is founded, the substitution of song for speech, has never appealed to Englishmen as a nation, and from Purcell's day to our own opera has always been an exotic in their country. The incidental music which Purcell produced with such amazing fertility during his later years is rather a development of the earlier masque music of Lawes and his fellows than of opera as it flourished in France or Italy. Purcell's melody is thoroughly English in type and contour; it owes nothing to any foreign influence. In the details of musical structure he no doubt owed a good deal to France if not to Italy. From Pelham Humfrey Purcell undoubtedly learned a good deal about French music, and in all probability the scores of Lulli's operas, which were published as soon as they were produced, found their way to England. But though one can point to occasional passages which betray external influence, as a whole Purcell's theater music is remarkably original. In all the essential qualities of great music it is singularly strong. It has inexhaustible melody, varied and appropriate, solidity of structure, and even, considering the limited resources available, some attempt at orchestral color.

Apart from a few songs, which have woven themselves inextricably into England's national heritage of music, Purcell is probably better known to the present generation by his instrumental music than by anything else. And it is here that we find him, if not at his greatest, nevertheless more uniform, more sustained, and perhaps more corresponding to the general ideal of what a great composer should be. The form of his instrumental music is restricted, but within its narrow limits he attained a singularly even level of excellence. If we do not here find the tremendous grandeur or the poignant passion of certain inspired moments of "Dido and Æneas" and "Dioclesian," we get a far more intimate view of Purcell's own self, of the exquisite charm of his personality, and of the lovely serenity of character which endeared him to his contemporaries.

Purcell's string sonatas are admittedly founded on Italian models, but they have a personal touch which is essentially English. Here, almost more than in anything else that he wrote, we can realize how far Purcell was in front of his age. At times he rises to the majestic breadth of Handel, and in his harpsichord pieces he often suggests the concentrated emotion of Bach. In his instrumental works Purcell is often slight, but rarely trivial; often playful, but never commonplace. To those who look upon music as the supremest means of personal expression given by God to man, rather than as a pleasing concatenation of sounds agreeably adapted for passing an idle half-hour, Purcell's music is especially interesting, since in it are found the germs of all that composers since his day have developed in such amazing fashion. He never, of course, was a writer of programme music in the modern sense of the word, but that he used music as a means of expressing his own joys and sorrows, his own hopes and fears, it is impossible for any one who listens with a sympathetic ear to deny. Herein lies the secret of Purcell's charm, of that fascination which, in spite of countless weaknesses, insufficiencies, and failings, his music still continues to exercise.

Judged from a certain standpoint, Purcell was a failure; indeed the most tragic part of his story is that when he died there was no one to continue his work. Had he lived longer, and had he succeeded in founding a school to carry on the traditions that he had inaugurated with such splendid success, the whole history of English music might have been altered. As it was he left no successor, and when Handel appeared in England, fifteen years after Purcell's death, he took undisputed possession of the field and turned the course of music in England into an entirely different channel.

From the historical point of view Purcell's achievement remains a monument of sterile endeavor, yet his career is one which his countrymen can still regard with pride, and his personality still speaks to all who have ears to hear and souls to appreciate the meanings that music conveys.

# JOHANN SEBASTIAN BACH

FOR nearly two centuries the genealogy of the Bach family presents an almost unbroken series of German musicians; but it is in Johann Sebastian Bach, whose magnificent gifts made its name immortal, that the genius of the race is concentrated as in a focus, to be diminished and dispersed through the line of his descendants. His great-great-grandfather, Veit Bach, miller and baker of Wechmar in Thuringia, was a man of musical tastes, of whom the legend survives that he enlivened the monotony of watching the grinding of his corn by playing to himself upon the cithara. His son Hans was a violinist, whose musical instruction was undertaken by another Bach who was then town piper at Gotha; and so on, through the widely spreading family, the talent for music spread and was fostered, till in the quiet Thuringian valleys the Bachs formed almost a musical guild among themselves.

This closeness of the family tie among the various branches not only afforded opportunity for mutual encouragement in their art, but was of even more value as a moral safeguard at such times as lawlessness and corruption raged unchecked. To these predisposing influences, no doubt, was due the patriarchal simplicity of character which distinguished the greatest of their line, his uprightness and devotion to his art.

Johann Sebastian Bach was born at Eisenach, Saxe-Weimar, Germany, March 21, 1685. His father, Johann Ambrosius Bach, was one of twin brothers; a violinist; twice married, and blessed with a large family—two conditions in which his son was destined to follow his example. Both he and his wife died when Sebastian was ten years old; and the boy, who had already acquired from his father the rudiments of the violin, was taken into the house of Johann Christoph, the eldest son of the family, who was then organist at Ohrdruf. Here the young Bach lived for five years, learning the clavier under his brother's tuition, and showing so marked an ability for music as to bring upon himself his instructor's jealous severity, to the point of injustice and hardship. A manuscript collection of contemporary music, belonging to his brother, was especially coveted by him, but was relentlessly kept from his sight. His pertinacity was, however, not to be daunted; he succeeded at night in dragging the precious manuscript out through the latticed door of the cupboard in which it was locked, and surreptitiously made a copy of its contents by moonlight, a task which took him six months. Discovery followed, and his copy, the result of so much labor, was ruthlessly taken from him; nor did he see it again until after his brother's death.

It must have been a welcome escape from this jealous supervision when, at the age of fifteen, his fine treble voice gained him admission to the choir of the Convent of St. Michael at Lüneburg. As a consequence he received free schooling, as well as a training in vocal music; he perfected his studies in the clavier and violin, and, what was dearest to him of all, became a proficient performer upon the organ. During the three years that ensued his attention was mainly centered upon organ music, practical and theoretical, his idol being Reinken, organist at Hamburg.

After his voice broke he held for a few months (in 1703) the post of court violinist at Weimar, in the service of the brother of the reigning duke; but a visit paid by chance to the town of Arnstadt, in the autumn of the same year, resulted, to his great joy, in his appointment as organist to the "new church" there. Here the reputation he acquired gained for him, although but a boy of eighteen, indulgences which are a proof of the estimation in which his skill was held. Various irregularities—such as laxity in his training of the church choir, and a too close devotion of unduly extended leisure to his theoretical studies—reached their climax in the unauthorized protraction (into an absence of three months) of a one month's leave granted to him to study the organ under the famous master Buxtehude at Lübeck.

On his return to Arnstadt his reprimand from the Consistory, besides laying stress upon his neglect of his duties, maintained that "the organist Bach" had, in his conduct of the church services, "made sundry perplexing variations and imported divers strange harmonies, in such wise that the congregation was thereby confounded." The upshot of the matter was that in the autumn of 1707 he accepted an invitation to fill the vacant post of organist at Mühlhausen on his own terms. These he made modestly low, stipulating merely for the same sum that he had received at Arnstadt. He remained a year at Mühlhausen, during which time he was married to Maria Barbara, daughter of another Bach who was organist at Gehren.

His first position of real distinction was reached in 1708, when, at the age of twenty-three, he was elected organist to the Ducal Chapel at Weimar, a town already famous as a musical center. Six years later he was appointed Hof-concertmeister to the Duke. At the time of his going to Weimar Bach's musical studies were complete, and he was already famous as one of the first organists of his day. Now began his activity as a composer, the finest of his organ works being written during the nine years at Weimar. His compositions fall, roughly speaking, into three divisions, corresponding with the three chief episodes in his life: the organ works belonging to the Weimar period, the instrumental works to the six years subsequently spent at Köthen, and the choral works to the last twenty-seven years of his life, passed at Leipzig. He seems to have had but little direct instruction in composition, and to have arrived at the fullness of his powers by means of diligent study of the best existing models. Upon the result of this his original genius worked in such a manner as to win for him from posterity the title of the "Father of music," and to justify Schumann's saying that "to Bach music owes almost as great a debt as a religion owes to its founder."

Of the details of Bach's life at Weimar little is known. Its sober routine, eminently acceptable to one so essentially bound up in his home life, was broken by yearly visits to other towns—Halle, Cassel, Leipzig,

MORNING PRAYERS IN THE FAMILY OF J. S. BACH

From the Painting by Toby E. Rosenthal

and Dresden. In his double official capacity as organist and master of court music he was required, besides directing secular performances, to provide a certain number of Church compositions; to this we owe the magnificent series of organ works, as well as a few of his finest Church cantatas.

The last of his annual expeditions from Weimar was made to Dresden, where he was challenged to a trial of skill by a famous French harpsichord-player, Marchand. The challenge was accepted, and Bach duly presented himself for a contest which was awaited with eager anticipation by the musical world at Dresden. At the last moment, however, no Marchand appeared; and inquiry ascertained that he had hurriedly left Dresden that morning, tacitly according the victory to Bach. To the credit of Bach it is recorded that the incident in no way affected his generous appreciation of the graceful compositions of the French master.

What caused Bach to leave Weimar is not very clear, save that real or imaginary grievances as to his treatment at the Duke's hands seem to have irritated his naturally quick temper. In any case, he accepted in 1717 the post of master of music to Prince Leopold of Anhalt-Köthen, who had been a frequent visitor at the court of Weimar. At Köthen Bach remained for six years. Being no longer organist, but director of the Prince's court music, his attention during this period was mainly directed to instrumental compositions; and to the period between 1717 and 1723 belong his concerti, sonatas, and suites for the clavier, as well as the first part of "Das wohltemperirte Clavier," the most masterly collection of preludes and fugues in existence.

In 1719 Bach was at Halle, whither he had traveled in the hope of making the acquaintance of Handel, who was there on a visit to his family. He unfortunately arrived just after Handel had left; a second attempt, ten years later, to meet his famous contemporary was equally unsuccessful.

It was while Bach was with his princely patron at Carlsbad that news reached him of the death of his wife, whom he had left in perfect health. He returned to Köthen to find her already buried. Only four of her seven children had survived their infancy, and to these their father's care was now mainly directed. Of the musical ability of his eldest son, Wilhelm Friedmann, Bach had great hopes, and his "Clavier-Büchlein," "Inventions" for clavier, and the first part of "Das wohltemperirte Clavier" were designed as a progressive course of instruction for the youth.

Two years after his first wife's death, Bach married Anna Magdalena Wülkens, daughter of a court musician at Weissenfels. He was again entirely happy in his marriage. His wife, who bore him thirteen children, was a fine singer and a musician of cultivated tastes. In many details of his work, such as the copying out of his scores, she was of immense assistance to him.

While at Köthen, Bach had applied for the post of organist to the Jacobi Kirche at Hamburg, but was unsuccessful; the appointment was given to an entirely unknown musician who, as afterward transpired, had gained it through flagrant bribery. Pleasant as was his intercourse with his patron, Bach seems to have felt the need of a wider public and a wider sphere of work than was attainable at the Köthen court. Moreover, the Prince had followed his kapellmeister's example and taken to himself a wife. She had no taste for music, a fact which inevitably tended to breed indifference to Bach's efforts in that direction; and a year later Bach returned to the welcome atmosphere of Church music as successor to the famous Kuhnau, cantor to the Thomasschule at Leipzig.

This position, which he occupied for the rest of his life, Bach took up in May, 1723. His duties at Leipzig were not those of organist; but he had sole direction of the musical instruction, theoretical and practical, in the school, and also of the music at the four chief churches in the town. Despite the importance of his post, he seems to have enjoyed ample leisure for composition; and to these last twenty-seven years of his life the world is indebted for the greatest of his works, including the Passions, the mass in B minor, the Christmas Oratorio, the Magnificat, and upward of two hundred Church cantatas.

In common with nearly all great minds, Bach was in many respects in advance of his age. We are now able to appreciate the extent to which he anticipated (in elementary fashion, it is true) many of the developments which his art was afterward to undergo. To take a single instance: a suite, written at the time of the departure of a favorite brother from home, is one of the earliest examples of what is now known as "programme music." The united laments of the family are heard in protestation at the traveler's farewell, but their efforts are useless, and the music changes to a bustling finale of departure through which is heard the call of the postilion's horn. In the Passions—even in the great Mass—occur what one is tempted to call operatic effects; and it may have been this tendency to descriptiveness (engendered, no doubt, by Bach's close study of contemporary opera) that led to his being obliged, before entering upon his duties as cantor at Leipzig, to subscribe to a variety of conditions, one of which required him not to make the music in church too long, nor "too operatic," but rather "such as to encourage the hearers to devotion."

Bach's years at Leipzig, full as they were of musical activity, were also full of feuds and friction with the authorities, who seem to have been incapable of understanding the greatness of the man with whom they were dealing; while he adopted toward them an independent attitude little calculated to smooth away points of difference. At the time of his going to the Thomasschule, affairs in that institution were falling from bad to worse. Bach threw himself heart and soul into the task of reorganization, but neither his work in that quarter nor his attempts to widen his musical influence in Leipzig met with their due recognition.

Whatever were Bach's relations with the outside world, his own home continually furnished him with consolation and content. With the aid of the musical talents of his wife and children he had made of his house a renowned musical center, and there amidst his family and his friends he found an encouragement ever ready to counteract any external disappointment. Nor was he without formal honors. He was presented with honorary court appointments by the Elector of

Saxony and the Duke of Weissenfels, and three years before his death received and accepted a flattering invitation to visit the court of Frederick the Great at Berlin, where his son Emanuel held a musical post. The King, who held no mean opinion of his own musical powers, received Bach with marked respect and kindness, as a return for which Bach subsequently worked out in considerable elaboration a theme given him by the King, and dedicated it to him as a "Musicalisches Opfer."

From the little we know of his personality, Bach's character seems to have been, like his genius, the concentration of those of his ancestors—deeply religious, of marked probity, simplicity and singleness of purpose, contented with his lot, genial and encouraging to his pupils, and happy in his large family and the quiet blessings of his home circle. The combined firmness and sweetness of his nature is closely reflected in his music, where the severest regard for beauty of form is tempered by an unerring instinct for emotional effect.

During the later years of his life Bach withdrew a great deal from society. His eyesight, always weak, was becoming defective; indeed, so much did this incapacitate him for the discharge of his duties that in the year before his death the municipal council seriously considered the advisability of appointing a successor to him at the Thomasschule. His eyes were operated upon, but unsuccessfully, by an English oculist of the name of Taylor, who, by a curious coincidence, some years later operated (also unsuccessfully) upon Handel.

Bach died quietly in his sleep July 28, 1750. We hear nothing of his funeral, of musicians and friends flocking to the grave to do honor to the great master who was gone from them; all we are told is that he was buried in St. John's churchyard at Leipzig, but no cross or monument marks his resting-place. His end was like that of Mozart, who lies in an unknown grave in the churchyard of St. Marx at Vienna. Men cared very little then for the memory of one whose fame has in after days gone out into all the earth. The only record that we have is in the register of deaths preserved in the Leipzig Town Library, which runs as follows: *"A man,* age 67, Johann Sebastian Bach, musical director and singing master of the Thomasschule, was carried to his grave in the hearse, July 30, 1750."

His death attracted but little notice, his family being unable to afford the expense of the customary funeral oration at the grave. The master of the Thomasschule made no reference to the event in his annual speech, nor was mention of it made in any Leipzig newspaper. The Musical Society of the town, however, did not let it pass quite unnoticed, and one of its members communicated to the Berlin press a paragraph to the effect "that the loss of this extraordinarily gifted man will be regretted by all true musicians."

Ninety-three years after his death, Felix Mendelssohn-Bartholdy, to whom we are so much indebted for the study of Bach at the present day, erected a monument to the memory of the grand old cantor of Leipzig, opposite the house in which he had lived, and under the windows of the study where he had worked so long.

Bach's widow died ten years later in complete poverty. Several of his children managed to make their way in the world unaided; but his youngest daughter was eventually compelled to accept the assistance of a fund to which Beethoven was proud to subscribe, but toward which the Leipzig authorities contributed nothing. Though the name of Bach was still held in reverence by a few admirers, his works gradually dropped out of performance, and it was not until nearly a century had passed that the world of music once more awoke—thanks chiefly to the efforts of Mozart, Mendelssohn and Schumann abroad, and Wesley in England—to a recognition of the supremacy of his genius.

Bach's range of thought was relatively narrow, but by its very restriction it gained in intensity and concentration. His mind was typical of his time and place. He had imbibed to the full the Lutheran view of the relations between God and man. The thing seen to him had no glory, save as it shadowed the truths of his creed. A primrose by a river's brim he valued not as a thing of beauty, but as a symbol of his Creator's beneficence. This view of things permeates his music. He was more a moralist than an artist. His music was not to him an end in itself, so much as an engine for the saving of men's souls. He sings his Maker's praise, not for the joy of singing, but as an act of thankfulness due from man to God. He tells the story of the Passion not as the most tragic and moving episode in the world's history, but as the means of grace to lost sinners.

The moral view of life colors Bach's music as it has colored that of no other great composer, and it is the complete and entire sincerity of that view which gives to his music its piercing poignancy of appeal. The story of Haydn praying before beginning to compose may or may not be true of Haydn, but it would be much truer of Bach. Never did composer take himself and his mission in deeper earnest. The tenets of Christianity were hard facts to him, not subjects for elegant musical embroidery. Life was a bitter struggle against definite powers of evil, heaven a place of splendor to be attained only by ceaseless warfare. Beauty for its own sake seemed to him an unworthy object for a Christian to pursue.

Springing from this view of life, or at any rate closely allied to it, is the curiously vivid realism of Bach's music. Never has composer visualized his subject with such intensity. There are no half-lights, no subtle effects of chiaroscuro in Bach; he saw his subject with extraordinary definiteness and gave it musical realization. We talk lightly of the incomplete means of expression at the command of old composers. Incomplete they would probably be in the hands of modern musicians, but they were amply sufficient for the men of their day. A man like Bach, gifted as he was with unequaled clearness of mental vision, coupled with complete command of his material, could often do more with a few strings and hautboys than our modern composers can accomplish with all the paraphernalia of a Wagnerian orchestra. There has probably never been a musician more adept than Bach at picturing a scene in music. It would be easy to quote a hundred instances of his masterly command of the picturesque, but a few will suffice.

Let us take the opening of the cantata "Sie werden aus Saba alle kommen," the words of which are read by the faithful as prophetic of the journey of the Magi to Bethlehem. With a touch Bach gives us the whole scene, the long procession passing over the desert, the solemn march of the caravan, the tinkling of the camels' bells. Or let us turn to the instrumental movement in another cantata, "Wachet auf," which describes the wise virgins going forth to meet the bridegroom. See how the train of girls dances out into the night, swaying hither and thither to the sound of strange Eastern music, while their lamps twinkle in the darkness! How is it done—with a few violins and an organ? Ah, that is Bach's secret!

This gift of Bach's, of extracting the utmost conceivable amount of picturesque expression from the words he had to set, was one which sometimes led him perilously near the verge of disaster. He inherited from his German predecessors a taste for quaint musical devices, which he sometimes indulged unduly. Occasionally he condescended to something very like a musical pun, as in the song "Ach mit gedämpft und schwachen Stimme," where the fact that the word "Dämpfer" happens to be the German for a mute led him to adorn the song with an obbligato for muted violin, or in the "Crucifixus" of the B Minor Mass, where he pictures Christ hanging on the Cross by a series of suspensions! There is a suggestion of provinciality in this, which a wider knowledge of the world would probably have corrected.

If Bach, like Dante, shrank from no touch, however grotesque, that he thought would heighten the impressiveness of his picture, he could also, like Dante, soar to regions of such imaginative splendor as few composers have ever attained. Curiously enough for a composer so essentially German in feeling and attitude, we find Bach at his greatest in music written to Latin words, such as the B Minor Mass and the Magnificat, where the associations of the text drew him for the moment from his favorite chorales toward a more Italian form of thought and expression. It is one of the most signal proofs of Bach's musical genius that in setting the words of the Latin Mass he put off to a great extent the narrower Protestantism which colors so strongly his German sacred works. There is nothing in the Mass that could not have been written by a Catholic. There is hardly a trace in it of the love of dwelling on the physical aspect of things.

More striking proof of Bach's genius than this modification of his usual mental attitude could not be desired, but though the Mass unquestionably represents the climax of his achievement, it cannot for this reason be taken as a typical work. It is rather in the Passion according to St. Matthew that we find Bach's normal view of things represented in its fullest and most transcendent development. The Passion Music as treated by Bach is a typically German art-form, but like most other musical developments it can be traced to an Italian source. The recitation of the history of the Passion by three priests, representing respectively the narrator, Christ, and the other personages of the sacred drama, was an ancient custom in the Roman Church. During the palmy days of the polyphonic period the service was further developed by setting the cries of the crowd as short choral movements. The Lutheran Church borrowed the form of the service from Rome, and characteristically added to it reflective and explanatory passages designed to impress upon the congregation the spiritual meaning of the story, and hymns which gave the congregation an important share in the service. The result, however admirable as a religious exercise, was artistically deplorable, the unity of the action being disturbed no less by the moralizing solos introduced at every turn than by the devotional hymns of the congregation.

Despite Bach's moralizing habit of mind, however, in his settings of the Passion, of which two out of five survive (for it is not easy to accept the feebly sentimental Luke Passion as his), we find his genius displayed with consummate dignity and splendor. Of these two works, the verdict of the ages has chosen the Matthew Passion as incomparably the greater, great as the John Passion unquestionably is. A comparison of the two works is deeply interesting, and has a special value to the student of Bach's character. No one who has studied that character will be surprised to find Bach in keener sympathy with St. Matthew's version of the Passion story than with that of St. John. To a man of Bach's markedly realistic tendencies the dramatic value of St. Matthew's version made a special appeal. The agony in the Garden of Gethsemane, the sleep of the disciples, the servant's recognition of Peter by his Galilean accent, the death of Judas, the dream of Pilate's wife, the bearing of the cross by Simon of Cyrene, the mocking of Christ on the cross by the scribes and people, the darkness, the rending of the veil of the temple, the earthquake, and the apparition of the dead—all these incidents appear only in St. Matthew's version; and it is these, illustrated as they are by the poignant realism of Bach's music, that give to his Matthew Passion its amazing vitality of expression.

It is worth noting that the rending of the veil of the temple appeared to Bach so important a feature in the history of the Crucifixion that he actually incorporated it into his setting of St. John's version, though it does not, of course, appear in St. John's gospel. The John Passion is earlier than the Matthew, and apart from its widely different treatment of the sacred story, the highly colored narration of St. Matthew being replaced by a far profounder conception of the character of Christ, which obviously appealed less potently to Bach's precise and realistic genius, its treatment is in many ways more experimental and less successful than that of the later work. The vocal writing of many of the solos is crabbed and harsh to a degree rarely surpassed in the history of music, and the utterances of the crowd are treated more in the manner of oratorio, that is to say they are epic rather than dramatic in style, and lack the vivid force of the Matthew choruses.

It is therefore in the Matthew Passion that we find the completest and most typical expression of Bach's genius. It is necessary in considering the work to remember that it is essentially a religious service. As a narrative it would be improved by the excision of all but the words of the gospel; the different points of view introduced by the chorales and the reflective solos are fatal to its unity as a work of art, but re-

garded as a service they take the place of the sermon and the hymns in the modern office. The work is a complete exposition of the Lutheran view of the Passion, and it must be confessed that Bach has expressed it with a completeness and a fervor of conviction that make his work one of the most overwhelming masterpieces in all the history of music.

The qualities displayed in the Matthew Passion are found in a greater or less degree throughout the long series of cantatas which Bach wrote for performance in church during his sojourn as organist in Leipzig and other towns. Another striking feature of the cantatas, and one which is also found in Bach's organ music, is the splendid use made of the chorales or hymn-tunes which played so important a part in Lutheran worship. We can form but a faint idea of the effect upon a devout congregation which Bach's magical treatment of the well known melodies must have exercised. To hear a tune familiar from childhood enriched and varied by new and wondrous harmonies according to the sentiment of the words, as is done repeatedly in the two settings of the Passion Music and in the cantatas, must have brought home to those who heard it the meaning of what they were singing in a novel and irresistible fashion.

Sometimes a whole cantata, such as "Christ lag in Todesbanden," is in effect a series of variations upon one well-known tune, each variation corresponding in its treatment to the special sentiment of each verse. A cantata such as this resolved itself into a series of devout meditations upon a familiar theme. The beauty and ingenuity of the thing delights us still. Bach's nature inclined to seriousness if not to gloom, and this particular cantata is a strangely somber one for Easter. In another cantata the famous tune "Ein' feste Burg" is treated with amazing wealth of resource and imagination. One of the verses beginning, "If all the earth with fiends were filled," is an astonishingly vivid piece of realism, the orchestra giving a highly colored picture of an orgy of demons, while the splendid old tune is thundered out by trumpets through all the tempestuous confusion—a curious anticipation, by the way, of the general scheme of the "Tannhäuser" overture.

One of the surest tests of a man's mental fiber is his attitude toward death, and here the nobility of Bach's nature is manifested in the most incontrovertible manner. He lived in a sturdy age. The Lutherans of his time had none of that horror of death characteristic of a later epoch. Many of their hymns, a legacy no doubt from times of persecution, speak of death as a friend. In all of them breathes an air of pious resignation and sometimes of that curious rapture, an echo of which occurs in Walt Whitman's wonderful lament for President Lincoln. Bach's treatment of the subject is always dignified and exalted, one of his earliest cantatas, "Gottes Zeit ist die allerbeste Zeit," being conspicuous in this respect. At times his imagination carries him toward a more definitely picturesque handling, as in the cantata "Liebster Gott, wann werd' ich sterben," the opening chorus of which has been likened to a peaceful country churchyard, blossoming in the spring, through which a funeral procession winds to the accompaniment of the little bell ringing throughout the movement in the upper register of the flutes. More imposing and no less truthfully realized is the ceremonial splendor of death, as pictured in the "Trauer Ode," a work written for the funeral of a patroness.

Bach's imagination was often exercised by visions of the Judgment Day, a subject specially dear to the Lutheran mind. In his two cantatas on the tune "O Ewigkeit, du Donnerwort," he uses the contrast between the terror of sinners and the faith of the righteous with tremendous musical effect; and in the shorter setting, which is a curious dialogue between Fear and Hope, the mysterious voice of the Holy Spirit uttering from heaven the words, "Blessed are the dead who die in the Lord," is employed with a sudden beauty that has hardly a parallel in music. But for concentrated imagination and sheer power of expression nothing in Bach's works surpasses the passage in the B Minor Mass, which describes the sleep of the dead and their awaking at the sound of the trumpet.

Many critics have said that Bach is greatest in his organ music, as he was likewise the supreme organist; and there, it is true, we find him more of an artist and less of a preacher than in any of his choral works. Freed from the trammels of a set subject, his genius here soars aloft with incomparable majesty and splendor. No one has ever understood the organ as Bach did. It is in a sense the foundation of all his music, and in his hands it speaks with the tongues of angels. Abstract music has nothing grander and more dignified to show than some of his "mountainous fugues," as Browning calls them, and the soul of man has never been poured forth in tones of purer or more exalted rapture than in such a work, to quote but one of many, as the great Fantasia in G.

Bach spoke through music as few have spoken. It is a commonplace to say that every man lives in his work, but Bach lives in his as hardly another musician has done. His personality was tremendously powerful, and we feel it in every bar that he wrote. If his range of vision was not wide, what he saw he saw steadily and saw it whole.

# GEORGE FREDERICK HANDEL

OF Handel, Haydn once said, "He is the master of us all." He was born at Halle, in Prussian Saxony, February 23, 1685. His father was a surgeon, and sixty-three years old at the time of Handel's birth—a severe old man, who almost before his son was born had determined that he should be a lawyer. The little child was never allowed to go near a musical instrument; and the father even took him away from the public day-school because the musical gamut was taught there.

But his mother, or his nurse, managed to procure for the boy the forbidden delights; a small clavichord, or dumb spinet, with the strings covered with strips of cloth to deaden the sound, was found for the child, and this he used to keep hidden in the garret, creeping away to play it in the night-time when every one else was asleep, or when his father was away from home.

When George Frederick was seven years of age, the old man was compelled to change his views. He set out one day on a visit to the court of the Duke of Saxe-Weissenfels, where another son by a former marriage was a page. George Frederick had been teasing his father to let him go with him to see his elder brother, whom he had not yet met, but this was refused. When old Handel started by the stage-coach the next morning, the little fellow was on the watch and ran after it, and the father stopped the coach and took him in. So the child was allowed to go on to Saxe-Weissenfels. When there the chapel, with the beautiful organ, was the great attraction, and George Frederick found his way into the organ-loft, and when the regular service was over, contrived to take the organist's place, and began a performance of his own; and, strange to say, though he had not had the slightest training, a melody with chords and the correct harmonies was heard.

The Duke, who had not left the chapel, had the boy brought to him and soon discovered his passion for music. The Duke told the father it would be wrong to oppose the inclination of the child, and old Handel promised to procure him regular musical instruction.

On Handel's return to Halle he became the pupil of Zachau, organist of the cathedral there. Before the pupil was nine years old, his instructor used to set him to write fugues and motets as exercises, and soon he allowed him to play the organ at the cathedral services on Sunday, whenever Zachau himself wished to take a holiday. When Handel was only nine years old, the master confessed that his pupil knew more music than he himself did, and advised that he should be sent to Berlin, and thither he went in 1696.

In Berlin the boy was soon recognized as a prodigy. There he met two Italian composers of established reputation, Bononcini and Attilio Ariosti, both of whom he was to encounter in after life, though under very different circumstances, in London. Bononcini soon conceived a dislike for the little fellow, and attempted to injure him by composing a piece for the harpsichord full of great difficulties, and then asking him to play it at sight. The boy, however, at once executed it without a mistake, and the schemer was foiled by his own device.

Attilio was of a different disposition; he praised the young musician, and was never weary of sitting by his side at the organ or harpsichord, and hearing him improvise. The Elector of Brandenburg also conceived a great admiration for the boy's talents, and offered to send him to Italy. But the elder Handel pleaded that he was now an old man, and wished his son to remain near him. Consequently the boy was brought back to Halle to work again under Zachau.

Soon after this return his father died (in 1697), leaving hardly anything for his family, and young Handel had now to bestir himself to make a living. He went to Hamburg, where he obtained a place as second violin in the Opera House. Soon the post of organist at Lübeck became vacant, and Handel was a candidate for it. But a peculiar condition was attached to the acceptance of the office; the new organist must marry the daughter of the old one! and as Handel either did not approve of the lady, or of matrimony generally (and in fact he never was married), he promptly retired from the competition.

At first no one suspected the youth's talents, for he amused himself by pretending to be an ignoramus, until one day the accompanist on the harpsichord (then the most important instrument in an orchestra) was absent, and young Handel took his place, astonishing everybody by his masterly touch. Probably this discovery aroused the jealousy of some of his brother artists, for soon afterward a duel took place between him and Mattheson, a clever composer and singer, who one night in the midst of a quarrel, on leaving the theater, gave him a box on the ear: swords were drawn, and the duel took place there and then under the portico of the theater. Fortunately Mattheson's weapon was shivered by coming in contact with a metal button on his opponent's coat. Explanations were then offered, and the two adversaries became friends afterward. "Almira, Queen of Castile," Handel's first opera, was brought out in Hamburg in 1705, and was followed by "Nero" and "Daphne," all received with great favor and frequently performed.

But the young musician determined to visit Italy, and after staying in Hamburg three years he was able to set off on the journey. He visited Florence, Venice, Rome, and Naples, in almost every city writing operas, which we are told were produced with brilliant success. At Venice an opera was sought for from him, and in three weeks he had written "Agrippina." When produced it was received with wild enthusiasm, the theater resounding with shouts of *"Viva il caro Sassone!"* (Long live the dear Saxon!)

The following story illustrates the extraordinary fame he so quickly acquired in Italy. He arrived at Venice during the middle of the Carnival, and was taken to a masked ball, and there played the harpsichord, still keeping on his mask. Domenico Scarlatti, the most famous harpsichord-player of his age, on hearing him, exclaimed, "Why, it's the devil, or else

the Saxon whom every one is talking about!" In 1709 he returned to Hanover, and was appointed by the Elector George of Brunswick, afterward King George I of England, his court kapellmeister.

The next year Handel paid a visit to London, and there Aaron Hill, director of the Haymarket Theater, engaged him to compose the opera of "Rinaldo," which was written in a fortnight, and was marvelously successful. Some *morceaux* from it, such as the lovely "Lascia ch'io pianga," "Cara sposa," and the March, are still performed. This opera was put on the stage with a magnificence then, and even now, unusual; and a flight of real birds in the scene of the gardens of Armida is given as an example of the clever devices of stage management, though the "Spectator," in referring to it, hints that the birds, by knocking over the candles and flying all over the place, were little else than a nuisance. Welsh, the music publisher, made £1500 by publishing the airs of the opera, and Handel, who possessed a considerable vein of dry humor, remarked on this, "My dear sir, as it is only right that we should be upon an equal footing, *you* shall compose the next opera, and *I* will sell it!"

After returning for a short time to Hanover, Handel was in England again in 1713, when the grand "Te Deum" and "Jubilate" composed by him on the occasion of the Peace of Utrecht, were performed in St. Paul's Cathedral before Queen Anne and the Houses of Parliament, and the Queen was so enraptured with these compositions that she bestowed upon the composer a pension of £200 a year for life.

Handel was in no hurry to return to Hanover; in fact he remained in England and ignored his engagement across the sea. But retribution was at hand. The Elector of Hanover, on the death of Queen Anne, came to England as the new king, and his delinquent kapellmeister could hardly expect to receive royal favor in future. He determined, however, if possible, to conciliate the King, and wrote twenty-five short concerted pieces and had them performed by musicians in a boat following the royal barge on the Thames one day when the King went up the river for a picnic. The King recognized the composer by his style, spoke in praise of the music, and the news was quickly conveyed to the anxious musician. This is the story of the origin of the famous "Water Music." Soon afterward the King allowed Handel to play before him, and finally peace was made between them, Handel being appointed music-master to the royal children, and receiving an additional pension of £200. In 1726 a private Act of Parliament was passed making George Frederick Handel a naturalized Englishman.

Handel was for some years director of the music at Cannons, the magnificent residence of the Duke of Chandos, where he composed the "Chandos Anthems" and the "Harmonious Blacksmith." The last piece is one of "Suites de pièces pour le clavecin," and the story connected with it, though much doubted, is about as well established as most musical anecdotes are.

One day, it is said, Handel was overtaken by a shower while passing on foot through the village of Edgeware, and took refuge in the house of one Powell a blacksmith. Under shelter in the smithy he watched Powell at his work. As he labored at the anvil, the blacksmith sang an old song, while the strokes of his hammer resounded in regular cadence with the notes, and Handel perceived that the sounds from the anvil were in the same key as those of the song, and formed a sort of continuous bass to it. The song, with its accompaniment, lingered in his memory, and the same evening he composed "The Harmonious Blacksmith."

In 1720 a number of noblemen formed themselves into a company for the purpose of reviving Italian opera in England at the Haymarket Theater, and subscribed a capital of £50,000. The King himself subscribed £1000, and allowed the society to take the name of the Royal Academy of Music. Handel was appointed director of the music. Bononcini and Attilio Ariosti, his old acquaintances in Berlin, were attracted by this new venture to London, and a very novel competition followed. The libretto of a new opera, "Muzio Scevola," was divided between the three composers. Attilio was to put the first act to music, Bononcini the second, and Handel the third. We need hardly wonder that the victory is said to have rested with the last and youngest of the trio, although the cabals against him, which afterward did him such grievous harm, had already commenced. In connection with this rivalry a clever epigram is often quoted, sometimes as Swift's, though it really was by John Byrom, the Lancashire poet:

> Some say, compared to Bononcini,
> That Mynheer Handel's but a Ninny;
> Others aver that he to Handel
> Is scarcely fit to hold a Candle:
> Strange all this difference should be
> 'Twixt Tweedledum and Tweedledee.

Of the many operas written for the Royal Academy of Music, all, except in name, have long been forgotten. As might have been expected, the noblemen's enterprise did not succeed, and in eight years they had spent the whole of their £50,000, and then had to close the theater. But Handel was not dismayed. He had saved £10,000, and on the collapse of the noblemen's company he took the theater himself. The speculation, however, proved a terribly losing one. But if he had not at last lost confidence in his labors of tricking out Italian insipidities in music far too good for them, he might not so soon have discovered where lay his real strength—as a composer of *sacred* music. The year 1732 was memorable for the performance at the Haymarket Theater of his first great English oratorio, "Esther," and this, having proved a great success, was followed by the cantata "Acis and Galatea," and the oratorio "Deborah."

Handel still clung to his operatic speculation; and when he had to leave the Haymarket Theater, which was given up to another Italian company, he changed to the Lincoln's Inn Fields Theater and began again. More unsuccessful operas were produced, and at last, in 1737, having lost the whole of his hard-earned money, Handel was compelled to close the theater and suspend payment for a time. He now again turned his thoughts to oratorio. "Saul" and "Israel in Egypt" were composed in quick succession; the last gigantic work being written in twenty-seven days. These works were followed by his fine setting of Dryden's "Ode on St. Cecilia's Day," and Milton's "L'Allegro" and "Il

Penseroso"; but it cannot be said that his pecuniary affairs were materially improved by their production.

A journey to Ireland, in 1741, will always be remembered in connection with his immortal work "The Messiah," which was first performed for the benefit of charitable institutions in Dublin in the following spring. The performance took place at Neale's Music Hall on April 13, 1742, at midday, and, apropos of the absurdities of fashion, it may be noticed that the announcements contained the following request: "That ladies who honor this performance with their presence, will be pleased to come *without hoops,* as it will greatly increase the charity by making room for more company." The work was gloriously successful, and £400 was obtained the first day for the Dublin charities.

Handel seems always to have had a special feeling with regard to this masterpiece of his—as if it were too sacred to be merely used for making money by, like his other works. He very frequently assisted at its performance for the benefit of the Foundling Hospital, and he left the score as a precious gift to the governor of that institution. This work brought £10,299 to the funds of the hospital. In this connection a fine saying of his may be repeated. Lord Kinnoul had complimented him on the noble "entertainment" which by "The Messiah" he had lately given the town. "My lord," said Handel, "I should be sorry if I only entertained them—*I wish to make them better.*" And when some one questioned him on his feelings when composing the Hallelujah Chorus, he replied in his peculiar English, "I did think I did see all heaven before me, and the great God himself." What a striking remark that was of poor old George III, in describing the "pastoral symphony" in this oratorio—"I could see the stars shining through it!"

The now constant custom of the audience to rise and remain standing during the performance of this chorus, is said to have originated in the following manner. On the first production of the work in London, "the audience were exceedingly struck and affected by the music in general; but when that chorus struck up, 'For the Lord God Omnipotent,' in the 'Hallelujah,' they were so transported that they all together, with the King (who happened to be present), started up and remained standing till the chorus ended. This anecdote I had from Lord Kinnoul." So says Dr. Beattie, the once famous poet, in one of his letters.

"The Messiah" was commenced on August 22, 1741, finished on September 12, and the orchestration filled up two days afterward—the whole work thus being completed in twenty-three days. Handel was fifty-six years old at the time.

The next ten years of the life of the "Goliath of Music," as he has been called, are marked by some of the most splendid achievements of his genius. "Samson," the "Dettingen Te Deum," "Joseph," "Belshazzar," "The Occasional Oratorio," "Judas Maccabæus," "Joshua," "Solomon," and "Theodora" being composed during this time, when, already an old man, it might have been thought that he would have taken some repose after the labors of so toilsome and troubled a life. But, as in the case of Milton, his greatest works were those of his old age. "Judas Maccabæus" was perhaps the most successful at the time. It was commissioned by Frederick, Prince of Wales, to celebrate the victory of his brother, the Duke of Cumberland, at Culloden, over the Pretender and his forces. The words were compiled by a poetaster named Morell, who fulsomely dedicated the work to the conqueror. This Duke of Cumberland was in reality a very unherolike leader, and had sullied his victory with cold-blooded butchery of prisoners taken in war; but Handel probably thought very little about the man whose name was to be inscribed on the work, when he wrote the sublime music celebrating the deeds of the great Jewish liberator. "The Messiah," "Israel in Egypt," "Samson," and "Judas" may be said to be his grandest works.

But a terrible misfortune was approaching—his eyesight was failing. The "drop serene," of which Milton speaks so pathetically, had fallen on his eyes, and at the time when, in February, 1752, he was composing his last work, "Jephthah," the effort in tracing the lines is in the original manuscript painfully apparent. Soon afterward he submitted to three operations, but they were in vain, and henceforth all was to be dark to him. His sole remaining work was now to improvise on the organ, and to play at performances of his oratorios.

One night on returning home from a performance of "The Messiah" at Covent Garden, Handel was seized with sudden weakness and retired hurriedly to bed, from which he was never to rise again. On April 14, 1759, he quietly passed away, at the age of seventy-four. His remains were laid in Poets' Corner in Westminster Abbey, and the place is marked by a statue by Roubilliac, representing him leaning over a table covered with musical instruments, his hand holding a pen, and before him is laid "The Messiah," open at the words "I know that my Redeemer liveth."

Handel is described as being of large and portly figure, with a countenance full of fire and dignity, eyes remarkably bright, short and prominent eyebrows, and finely marked and handsome features. "Handel's general look," says Burney, "was somewhat heavy and sour, but when he did smile it was like his sire the sun bursting out of a black cloud. There was a sudden flash of intelligence, wit, and good humor beaming in his countenance which I hardly ever saw in any other."

He was a man of honor and integrity, and of an uncompromising independence of character. "In an age when artists used to live in a sort of domesticity to the rich and powerful, he refused to be the dependent of any one, and preserved his dignity with a jealous care." This, no doubt, irritated those great people whose vanity was gratified when men of genius lived by their patronage; but, on the other hand, it must be admitted that his temper was naturally irascible and even violent, and his fits of passion, while they lasted, quite ungovernable. Even when he was conducting concerts for the Prince of Wales, if the ladies of the court talked instead of listening, "his rage was uncontrollable, and sometimes carried him to the length of swearing and calling names, whereupon the gentle Princess would say to the offenders, 'Hush, hush! Handel is angry.'" Handel was plain-spoken, and would not give in to any one if he knew he was in the right.

Handel's life-work falls naturally into two divisions. In each of these he was during his lifetime admittedly

preëminent; but while opera since his day has developed with extraordinary rapidity, oratorio has tended to advance but little upon specially characteristic lines; therefore even to the casual hearer of to-day Handel's oratorios still represent the highest human achievement in this particular department of music, while his operas are as a rule summarily dismissed as being too old-fashioned in structure to merit more than a passing word.

It is commonly said that Handel's operas are merely a string of solos and duets with a chorus to bring down the curtain. A cursory examination of the works in question reveals that this is not the case. Handel used the chorus in his operas more freely than is usually stated, and when occasion demanded he wrote concerted numbers for solo voices in a manner ordinarily looked upon as the invention of a much later age. It is noticeable, too, that as Handel advanced in years and experience he used the chorus more freely. But at no time did he permit the rules and conventions that governed opera in his day to override his own judgment.

It would be useless to try to review Handel's operas in detail. By reason of their subjects perhaps even more than their intrinsic musical value some of them appeal to a modern audience far less than others. Many of the librettos which he set are inane rubbish, but no one who turns their pages can fail to be struck by the amazing force with which he gave realization to any spark of human interest which the situation contained.

Apart from the majestic and impeccable form of Handel's oratorios, the point in them that must infallibly strike the most casual observer is their immense range of thought. Handel's imagination was irrepressible, his sympathy was boundless. Nothing was strange to him; he could take every point of view. He who, when writing the Hallelujah Chorus, "did see all heaven, and the great God himself," was equally at home in the high places of heathendom. Whatever his own religious views may have been—and his contemporaries believed him to be a sincere Christian—he had a most subtle appreciation of pagan rites. His heathens never repeat themselves. Compare, for instance, the brilliant festivities of the Philistines in "Samson" with the "dismal dance around the furnace blue" in "Jephthah"; the frozen elegance of Roman ritual in "Theodora" with the barbaric raptures of the worshipers of Mithra in "Alexander Balus." But religion is only a fraction of the field he covered. He is equally at home in the far-away patriarchal life of the Old Testament as pictured in Caleb's song, "Shall I in Mamre's fertile plain," in "Joshua," in the pomp and glitter of Solomon's court, in the insolent splendor of Belshazzar's feast, in the clash and din of battle in "Deborah," in the cold raptures of martyrdom in "Theodora," in the sunny sparkling life of old Greece in "Semele," in the innocent revels of nymph and shepherd in "Acis." Nothing came amiss to him; the passions and aspirations of the human race are written in his oratorios for all to read.

When we leave Handel's operas for his oratorios we come to more familiar ground. The operas are practically unknown to modern musicians, but though the popularity of "The Messiah" has tended to cast the other oratorios into the shade, the latter, with few exceptions, are still occasionally performed.

It is commonly said of Handel by those whose knowledge of his works is bounded on the one hand by "The Messiah" and on the other by the celebrated "Largo," that he had but one style for every subject. It is true that his style is strongly marked and individual, and it may well be that a man—even a musician—whose experience has been confined entirely to modern music, would derive an impression of monotony from Handel's works, largely because the methods of expression common to all eighteenth-century composers differ so widely from those now in common use as to constitute almost a different musical language.

It is a grave injustice to Handel that fate has fixed on "The Messiah" as the one work by which he should be known to the general public of to-day; for "The Messiah," incomparable as it is, represents the many-sidedness of his genius singularly ill. His unerring instinct bade him in "The Messiah" adopt a severer and a more reticent mode of expression than he employed in any of his other works. He felt that in treating a subject of this character the noblest of all instruments, the human voice, should be supreme, and he voluntarily denied himself the assistance of those orchestral devices which in his other oratorios he employed with such admirable effect. The orchestration of "The Messiah" is simpler and less ornate than in any of Handel's other oratorios, and over the whole work there breathes an air of gravity and solemn restraint, admirably in keeping with the tremendous subject, but by no means typical of the composer, whose feeling for picturesque detail, and whose knowledge of its application were consummately acute. Yet as an expression of Handel's attitude to life in general and to Christianity in particular "The Messiah" is a document of extreme value. Nevertheless, it cannot be repeated too often that a knowledge of "The Messiah" is very far from connoting a knowledge of Handel. A man who knows Handel only by "The Messiah" can have no conception of his passionate love for outdoor Nature and of his inimitable gift of recording her various phases in music.

Before concluding we must refer to the question of Handel's borrowings from other composers. That he did borrow is undeniable. But if he had borrowed or adapted or stolen far more than he did he would only have done what every great man has done to his heart's content. Chaucer translated freely from Jacobus de Voragine, Boccaccio, and many others. Shakespeare borrowed nearly all his plots and often versified Plutarch when it suited his purpose. Molière boasted that he took what he liked from whom he liked. The sources of "Paradise Lost" are notorious. Handel is in good company at any rate, and no one seriously pretends that the question of his debts to other men can affect our ultimate estimate of his genius.

"Handel," says R. A. Streatfeild, "is the Shakespeare of music; but he has left us no such record of himself as Shakespeare did in the sonnets, if, that is to say, Mr. Sidney Lee's latest published opinion permits us to regard them as autobiographical. . . . Handel's personality is elusive. He took delight in his work

for its own sake. He never preaches; he never moralizes. Handel is always an artist. . . . Nevertheless, to those who know his works intimately, the nature of Handel and his attitude to life are revealed in what he has written. Handel was an incurable optimist. He had that worship of beauty for its own sake that is inevitably allied to optimism. There are certain phases of modern thought which are not represented in his music, and it is partly from their absence that his appeal to the world of to-day is less potent than formerly. He loved life and drank deep of it; he looked upon death and was not afraid. There is nothing morbid in Handel. He was as blind to the beauty of decay as was the sculptor of the Elgin marbles. His view of life was simple, but it was magnificently sane. His music has a tonic force which it is not for our good that we neglect."

# CHRISTOPH WILLIBALD GLUCK

IN contrast with the work of many great composers, the best of Gluck's was done late in life. In fact, before fifty he produced little that was of lasting value. Of the operas written when he was between thirty and forty, and produced at the Haymarket Theater in London, Handel said, and with a good deal of justice, "Sir, they are detestable! The fellow knows no more counterpoint than my cook!" But it is not too much to say that no works have had more effect in reforming the lyric stage than the magnificent productions which followed them, all written when he was in advanced middle age.

Christoph Willibald (afterward Ritter von) Gluck was born at Weidenwang, near Neumarkt, Germany, July 2, 1714. His parents were in a humble position in the household of Prince Lobkowitz, at Eisenberg, and he seems at first to have been left to pick up what education he could in the kitchen and the fields, no very satisfactory training-school for him. When he was twelve years of age, however, he was fortunate enough to be sent to the Jesuit School at Komotau, in Bohemia, and here the good fathers gave him his first instruction, not only in ordinary school lore, but also in playing the violin and organ.

After he had been there a few years his father died, and the poor youth was left entirely to his own resources. He went to Prague, and having acquired some knowledge of the violin and violoncello, he used to earn a scanty living as an itinerant musician, singing, when he could get an engagement, in the churches and, like Haydn, playing the violin at fairs and the village dances of the peasants. The life was hard, and the pay poor enough; but on one thing the lad had already resolved—a musician he would be and nothing else. In his ramblings he at last reached Vienna, and as he was not quite forgotten in Prince Lobkowitz's household, he was allowed to play there, and the Prince, with his friends, listening after dinner to the youth's playing, nodded approvingly, and said, "Really, not so bad! There is talent, decidedly some talent, in the fellow!"

In those days the great thing was to have a patron; and Gluck, who, thanks to his own energy, self-reliance, and study of human nature, was always successful in securing wealthy friends, soon gained an influential patron in the person of Prince Melzi, who gave him a place in his own private band. Soon afterward the Prince took him to Milan, and placed him under the instructions of Sammartini, a learned theorist.

Before long he began to compose operas, which were produced at the theaters of Milan, Venice, and Turin. These, like Handel's early operas, quickly caught the melody-loving ear of the populace, and were immensely successful. So great, indeed, was their success, that Lord Middlesex thought he was doing a good stroke of business in securing him as composer-in-chief for the King's Theater in London.

When Gluck arrived in England, in 1745, the times were unpropitious. The Scotch Rebellion then absorbed the public interest, and people were too busy discussing the political situation in their coffee-houses and drawing-rooms to have inclination or time to go to the theater. What was this new piece, "The Fall of the Giants" (La Caduta de' Giganti) by Mr. Gluck, to them, at a time when the fall of the English ministry, and even of the reigning sovereign, was possible? And, truth to tell, the new opera was poor stuff; and neither did "Artamene," an old opera touched up again, or "Piramo e Tisbe," a pasticcio, or compilation of pretty airs from his other works, succeed any better. Indeed, if Gluck had finished his artistic career at this time, Handel's criticism would have been a sufficiently fair judgment on it.

Though discomfited and sorely mortified by his failure in London, Gluck was able calmly to ponder over his defeat and learn its lesson. Shortly before he left London, he appeared at the theater in a very unexpected character. Consoling himself with the idea that if people would not listen to him as a composer they might as a performer, he played, as the "General Advertiser" of the day says, "at the little theater in the Haymarket, a concerto on twenty-six drinking-glasses tuned with spring-water, accompanied by the whole band, being a new instrument of his own invention,

upon which he performs whatever may be done on a violin or harpsichord."

From London he went to Paris, and thence to Vienna, where for some time he lived in retirement, quietly studying that vexed question of music and the drama, which, in later days, Wagner again made prominent. The Abbé Arnaud had said, "Italian opera is only a concert for which the play is the pretext." Gluck began to find out that this was true, and that art had been forgotten in the too eager desire to please, no matter how. He resolved to make a change, and to begin his work again on an entirely new basis.

But in the meantime he must live; so, being invited to Rome and Naples, he composed "Telemacco," "La Clemenza di Tito," and other operas, which, in form at least, differed little from the ordinary florid Italian operas of the day. At Florence he met Ranieri di Calzabigi, and in collaboration with him as librettist Gluck wrote his first opera in the reformed style, "Orfeo ed Euridice." This was produced in Vienna in 1762, and created a great sensation, having a run of twenty-eight nights—then almost unprecedented.

But Gluck was not able at once to release himself from the fetters of the still fashionable florid style, for he always took great pains to pose as the courtier, and having princes and archduchesses among his pupils, he had to supply them with the musical fare that they could appreciate. One of the unsubstantial Italian operas written by him about this time, "Il Parnasso confuso," received the extraordinary honor of being acted with four archduchesses in the cast, and the Archduke Leopold playing the accompaniment on the clavecin.

In the same style as "Orfeo" were "Alceste" and "Paride ed Elena," which followed it. Poet and musician were here of one accord. Both discarded the foolish, tasteless superfluity of ornament in diction and music, and aimed at truthful expression of the emotions rather than at the brilliant display of tropes, trills, cadences, and pretty conceits. The reception given to "Alceste" did not please the composer, although it was frequently performed, and obtained a considerable share of the popular favor. The critics fell foul of it, and Gluck took an opportunity of very savagely castigating them in a dedicatory letter written by him on the publication of "Paride ed Elena." Like Wagner, Gluck was no mean hand with his pen.

Of the new style of operatic composition introduced by him, he wrote the following memorable words, the lesson of which is as valuable now as it was when they were first written: "My purpose has been to restrict the art of music to its true object—that of aiding the effect of poetry by giving greater expression to the words and scenes, but without interrupting the action of the plot, and without weakening the impression by needless instrumentation."

Whatever the cause, Gluck began to meditate a change of scene, and an invitation sent to him from the French Académie Royale to visit Paris made him decide to remove to that capital. In this purpose he was warmly encouraged by the Bailli du Rollet, an attaché of the French embassy, an enthusiastic supporter of Gluck's new musical theory. Du Rollet was also something of a poet, and in conjunction with the composer he put together the libretto of a new opera which was to be bestowed on the Parisians, "Iphigénie en Aulide," founded on Racine's play. In 1773 Gluck, then being fifty-nine years of age, set out for Paris, where the most important part of his life was to be lived.

Gluck found a potent patroness in his former pupil, Marie Antoinette, now the dauphiness of France; in fact, she soon was at the head of an organized party in his favor. When "Iphigénie" was first performed, she led the applause, which, as the opera proceeded, became spontaneous enough—soldiers and courtiers waving their swords, and the multitude, carried away by the beauty and dramatic truth of the music, vehemently applauding. Sophie Arnould, the witty and charming actress, was an admirable Iphigénie, and a M. Larrivée, who was accustomed to sing so much through his nose that the people in the pit, when applauding him after a song, used to say, "That nose has really a magnificent voice," forgot for that evening his nasal twang and was a magnificent Agamemnon. Marie Antoinette was in ecstasies over this success.

Then came "Orphée et Eurydice," adapted from the Vienna setting of the same piece. Sutherland Edwards, in his "History of the Opera," relates some amusing incidents in connection with its production. Gluck's artistic soul was greatly vexed by the obstinate pretensions of the male dancer, Vestris (who maintained that there were only three great men in Europe—Voltaire, Frederick the Great, and himself). When the rehearsals were going on, this great man indulgently said to the composer, "Write me the music of a *chaconne,* Monsieur Gluck!" "A *chaconne!*" was the indignant answer; "do you think the Greeks, whose manners we are endeavoring to depict, knew what a *chaconne* was?" "Did they not?" Vestris imperturbably replied. "Then they are indeed much to be pitied." This was the man who once said, "If the god of the dance [a title he had given himself] touches the ground from time to time, he does so in order not to humiliate his comrades."

It was not easy to drill the actors into the proper expression and style of acting. Here is a story of an attempt which an actress, Marthe le Rochois, made to improve the acting of another one, Desmatins, who took the part of Medea deserted by Jason: "Inspire yourself with the situation," she said; "fancy yourself in the poor woman's place. If you were deserted by a lover whom you adored, what would you do?" "I should look out for another," was the reply of the practically-minded girl.

Gluck at rehearsal must have been an interesting sight, and it is not to be wondered at that the rehearsals of "Orphée" were crowded; it became quite the fashionable thing for the courtiers to attend them. On sitting down in the orchestra his invariable plan was to take his coat off; he then removed his wig, and substituted for it a cotton nightcap of the most primitive fashion, and thus at his ease, in his shirt-sleeves and nightcap, he comfortably conducted. At the end, it is said, he had never any trouble in resuming these articles of dress, as dukes and marquises used to contend for the honor of handing them to him.

The dauphiness was again so delighted with Gluck's

work, that after the success of "Orphée" she granted him a pension of 6,000 francs, and the same sum in addition to be received by him for every new work that he bestowed on the French stage.

After "Alceste," rearranged for the French stage, and produced with the utmost success, Gluck set to work on the composition of a new opera, "Armida," which he intended should be his answer to all his detractors—his *chef-d'œuvre*. To the dauphiness he said, in a burst of self-satisfaction, "The opera will soon be finished, and indeed it will be superb." And to his old friend Du Rollet he writes, "I have put forth all the little strength still left in me in order to finish 'Armida.' I must confess I should like to finish my career with it." But he did not then anticipate the stirring times and the hard fighting still before him. Marie Antoinette was not the only female potentate in France; there was another, less respectable, but equally powerful, the notorious Madame du Barry. As the dauphiness had her pet musician, Madame du Barry must have hers too, and so she sent to Rome and ordered a musician! In due time Piccinni, who was really a talented composer, appeared in Paris, and the famous war of the Gluckists and Piccinnists soon began. "Sir, are you a Gluckist or a Piccinnist?" became a shibboleth, on the answer to which almost life or death depended! It was known that Piccinni's "Rolando" was to be produced a few months after Gluck's "Armida," and expectation ran high. Marie Antoinette, now Queen of France, still staunchly stood by her protégé, and Gluck cannot be said to have neglected any means of retaining her friendship.

Greatly as Gluck prized his own "Armida," and immense as was the popularity it afterward attained, the first production in 1777 does not seem to have been attended with great *éclat*. Perhaps the public were too much excited just then with the prospect of the approaching performance of Piccinni's "Rolando." This had taken some time to compose, for Piccinni labored under the disadvantage of not knowing a word of French, and Marmontel, the author of the libretto, had to write down under each French word its Italian equivalent, a labor which made Marmontel say that he was not only Piccinni's poet, but also his dictionary. When it was produced, its graceful melodies and smooth, sparkling music produced an extraordinary success, and it could not be denied that in the first encounter the Italian had the best of it. Even Marie Antoinette appears to have swerved from her fidelity to Gluck; for soon after "Rolando" was given, she appointed Piccinni her singing-master.

This rivalry was taken advantage of, though certainly not in the most honorable way, by Devismes, the astute manager of the Opera. What an exciting contest it would be—what an amusing affair for everybody—if Gluck and Piccinni could both be set to work on the same piece, and so fight out the "battle of the styles" under the same conditions! Only the worst of it would be, that the first piece performed, if successful, would destroy any chance of the other having a fair hearing. This Piccinni, who had a far higher opinion of Gluck's merits than his supporters had, represented plaintively to Devismes, and the latter earnestly assured him that his own opera should be given first, and Gluck's second. Probably an assurance exactly similar was given to Gluck, and the two composers, taking the libretto given them, "Iphigénie en Tauride," set to work upon their rival labors.

When Piccinni had completed two acts of his piece, he was horror-struck to hear that Gluck's was already finished and had been put in rehearsal at the Opera. He of course rushed off to Devismes, demanding to know the meaning of this; but the manager very coldly informed him that it could not be helped; he had received a royal command to produce the opera at once; he profoundly regretted, etc., etc. The poor Italian was completely outmaneuvered and had to submit to this situation as well as he might.

Unluckily for the Italian, Gluck's "Iphigénie" proved to be a masterpiece, and then and ever since it has been acknowledged to be his greatest work. Piccinni was filled with such consternation on hearing this magnificent music, and comparing it with his own, that he begged to be allowed to withdraw from the bargain to produce his own "Iphigénie." But the cruel Devismes was inexorable, and soon after Gluck's, Piccinni's piece was played. The first night the public seemed to reserve their opinion upon it, and the second night another incident in the chapter of accidents befell the unlucky Italian. Mademoiselle Laguerre, who took the principal character, was most indubitably drunk. She staggered and stammered, made eyes at the pit, and altogether disgraced herself.

"This is not Iphigenia in Tauris," said Sophie Arnould, her witty and malicious rival; "it is Iphigenia in Champagne!"

King Louis happened to be present that night, and in exercise of the despotic power which he wielded for his subjects' good, he consigned the young lady to prison for a couple of days. On her reappearance she sang so well, and so cleverly gave a special meaning to some lines expressive of remorse that the public forgave her, and she was restored to favor, but Piccinni's "Iphigénie en Tauris" was not so fortunate. The composer had lost, and this time the victory rested with the German.

After writing "Echo et Narcisse," which was something of a failure, Gluck set to work upon another opera, "Les Danaïdes," but an apoplectic stroke compelled him to give up the work, which he handed over to his pupil Salieri (Mozart's crafty rival) to finish. Gluck had made an ample fortune—about 700,000 francs by his four operas—and in 1780 he wisely determined, being then sixty-six years of age, to retire to spend his last days in quiet at Vienna. He left the field where still Gluckists and Piccinnists wrangled over the merits of their champions, and tranquilly spent his few remaining years in retirement, where, nevertheless, he was frequently visited by the great and illustrious of the world, among others the Emperor and Empress of Russia, and found some consolation in the knowledge that he was not yet forgotten. And indeed in his works there was that imperishable stuff that even yet preserves Gluck's music fresh in the remembrance and love of all who care for art. He was struck down by a second attack of apoplexy in 1787, and died on the 15th of November.

If Gluck's achievements as a reformer have been

overestimated by some musical historians, his value as a composer can hardly be exaggerated. He is the principal spokesman of a period of reaction, and it is to his eternal credit that his profound realization of the hollowness and artificiality of the older school of opera drove him into no excesses by way of counteracting the abuses which he strove to combat. His career is a picture, perhaps unequaled in the history of music, of a constant striving toward a pure ideal of art, a perfect blending of the lyrical and dramatic elements of opera, which he attained by a balanced power of intellect such as few musicians have possessed.

For years after his visit to England Gluck continued to write in the accepted style of the day. It is likely that a visit to Paris, which followed his unlucky expedition to London, opened his eyes to the possibility of reform in operatic treatment. In Paris he heard the music of Rameau, a composer whose influence in the formation of his later style was very important. French opera had never followed Italian taste in its worship of purely lyrical to the exclusion of dramatic expression, and Rameau carried the departure still further. In Gluck's case, the direction that new paths were to take was revealed to him by his introduction to Rameau's music. Gluck's genius, however, was infinitely greater than Rameau's; where Rameau is cold and formal, Gluck vibrates with human passion.

The history of opera is a continual struggle between the two opposing forces of dramatic and lyrical expression, and Gluck's career is to a certain extent a miniature reproduction of the same struggle. We may look on it perhaps as a contest between instinct and theory. His instinct led him to lyrical expression, but his theories on opera compelled him to pay due respect to dramatic truth. The struggle is interesting to trace; first one force gains the upper hand, then the other. In "Orfeo," largely, no doubt, because of its subject, the lyrical element is all-important. "Alceste" is more dramatic in subject, and the result is that, as Gluck had not yet fully succeeded in getting his theory into working order, or rather did not handle it with the command that he subsequently gained, there is a good deal in it that is merely arid declamation with very little musical value at all. In "Paride ed Elena" the lyrical element is again supreme, but in "Iphigénie en Aulide" the dramatic once more asserts itself. "Armide" and "Iphigénie en Tauride" represent the culmination of Gluck's career, and in these two works we find what may justly be called a perfect balance between the two contending influences.

"Iphigénie en Aulide" differed widely in some respects from Gluck's previous works. The canvas is more crowded with figures, the emotions treated are more varied in their range. The work lacks the large simplicity of motive of "Orfeo" and "Alceste"; it is more minute in its psychological analysis, and subtler in its play of passion. In "Iphigénie en Aulide" Gluck has moments of supreme grandeur and beauty, such as the noble monologue of Agamemnon and the wonderful scene in which Clytemnestra pours forth her soul in tempest; but in much of it the treatment is too consciously dramatic rather than operatic.

Gluck's theory as to the *raison d'être* of opera led him into strange passes, but his natural instinct was sound. He told his contemporaries that the musician's duty was to follow the words of the libretto, heightening their force by a discreet accompaniment; but his greatest triumphs were won when he forgot about the poor, cold words that he had to set, and went behind them to the feelings and emotions that underlay them.

In "Armide" Gluck's instinct took its revenge upon his reason. He told a friend that he had written it more in the spirit of a poet and a painter than of a musician. However that may be, it is of all his works the richest in musical beauty. It has a voluptuous charm such as no music of Gluck's had previously possessed; in fact, such as was practically new to music altogether. The curious thing about "Armide" is that the libretto was one originally written by Quinault for Lulli some hundred years before Gluck took it in hand. Gluck, no doubt, was attracted by the romantic nature of the subject; but it is strange that he, who was so particular about his libretti, should have been content with so dreary and frigid a piece of work as this. However, his triumph was the greater, for he certainly owed nothing to the bald diction and conventional sentiments of his libretto.

"Armide" stands alone among Gluck's works, a strangely romantic figure in its sternly classical surroundings. In "Armide" Gluck shook himself free for once of his theories about opera and art and expression, and wrote as his natural instinct prompted him. There is little dramatic interest in "Armide"; it is concerned almost entirely with emotion, which is as much as to say that it is an ideal subject for opera. Had the libretto been worthy of the subject, there is no saying what Gluck might not have made of it. As it is, he produced a work which curiously anticipates the romantic triumphs of a later day, and has a peculiar value of its own to the student of Gluck's musical character.

"Iphigénie en Tauride" is usually spoken of as Gluck's masterpiece, and so in a sense it is, though the almost total absence of love-interest robs it of a natural source of enchantment. In form it certainly is more perfect than any other work of Gluck's, the balance between lyrical and dramatic expression being preserved with singular justness. Though it can hardly be said to represent that ideal at which Gluck had been aiming all his life, it is a work of the utmost nobility and beauty.

Whether that union of music and drama at which Gluck aimed can be counted among the possibilities of art is a question that still awaits a satisfactory answer. It is certain that Gluck did not attain it, but, like so many other pioneers, while missing the goal at which he aimed, he did perhaps more for the world than if he had achieved his wished-for end. His operas are certainly not music-dramas in the modern sense of the word, but as a practical protest against the slipshod fashions of the time they accomplished a most valuable work.

Gluck is an interesting figure in other ways. He gives musical expression to the great idea that was animating the world at his time—the return to Nature, so fervidly preached by Rousseau. In an art so essentially conventional as opera, it is obvious that the "return to Nature" could only be effected in a very

modified form; and in this respect, as in many others, Gluck often did his best work rather in spite of his theories than because of them. It is significant, indeed, that the one opera of his which still retains a wide popularity, "Orfeo," holds its place on the stage almost entirely by its lyrical qualities, while those in which the dramatic element is especially prominent have passed into something very like oblivion.

On the whole, the most important legacy that Gluck bequeathed to posterity was his conception of an opera as an artistic unity, not as a mere string of songs and dances often connected by the slightest of threads. He had the gift of suffusing each of his works in an atmosphere peculiar to itself, and this, with the noble dignity of his style, and his unfaltering worship of the loftiest artistic ideals, makes him a figure of singular importance in the history of opera.

# JOSEPH HAYDN

THE story of Haydn's early life is the record of a triumph of determination and enthusiasm over opposing circumstances. It has been said of him that his childhood ended with his sixth year. Certain it is that almost from that time began a struggle with hard fortune; but an indomitable cheerfulness and devotion to his art carried Haydn safely through troubled waters.

His father, who was a wheelwright, and a typical hard-working, independent Austrian peasant, lived in the village of Rohrau, where on March 31, 1732, Franz Joseph Haydn was born. The father had learned to play the harp by ear, and was fond of singing the old peasant Lieder to its accompaniment.

Gradually he noticed that his little Joseph was attracted by musical sounds; and when one day he came upon him sitting outside the schoolhouse window scraping two pieces of wood together in imitation of the schoolmaster, who was playing the violin within, he made up his mind that his son was to be a musician. In time he might even become a choir-master, like his cousin Johann Mathias Frankh at Hainburg! Frau Haydn had cherished the idea of his becoming a priest, and was at first bitterly opposed to her husband's plans, but her scruples were gradually overcome. The boy was delighted at the prospect before him; and the matter was decided by a visit from Cousin Frankh, who tested his voice and offered to take him with him to Hainburg and train him with his other choristers.

From Frankh the young Haydn received, as he afterward wrote to a friend, "more blows than victuals," and he mentions how distressed he was "to find himself becoming a dirty little urchin" for want of his mother's care. But he had inherited a stock of common sense, and his buoyancy of disposition, coupled with his fixed resolve to become the best singer in the choir, helped him to struggle on.

It was to the sweetness of his voice that Haydn owed his first advancement; for when he was eight years old his singing attracted the attention of Reutter, the choir-master at the Church of St. Stephen in Vienna, who was recruiting for trebles. His offer to admit the boy into his choir obtained the ready consent of his parents, and Joseph went off hopefully to Vienna with his new master. The work there was very hard, but worse than that was the fact that though he had more than enough of vocal training, he could get from Reutter no instruction in composition, his longing for which was fast becoming a passion.

He covered with attempts at masses and anthems every piece of paper upon which he could lay his hands, but his timid endeavors to induce Reutter to look at them were only met with ridicule. He was not to be daunted, and a small gift of money from his father was laid out in the purchase of some text-books of musical composition. "The talent was in me," he afterward wrote, "and by dint of hard work I managed to get on." For ten years this state of things continued, Haydn always persevering with his music, and even deserting the games of his companions for it.

Unfortunately for Haydn, Reutter took a strong dislike to him, and lost no opportunity of showing it. Haydn's mischievous spirit no doubt led him to adopt an attitude which, though commendable, was impolitic; and eventually, in 1749, after some boyish escapade of Haydn's, Reutter seized upon the pretext for discharging him.

Haydn was now only in his eighteenth year, and found himself turned out into the streets of Vienna on a winter's night, with nothing to call his own except his beloved books. He would not go back to his parents; for, if he did, unless he were to become a mere burden upon them he must give up all idea of a musical career. Fortunately he found a friend in need, in the person of another poor musician; and with his help, and a share in his wretched garret, Haydn struggled through the winter, gaining a slender pittance by playing the fiddle at balls and entertainments, and giving music-lessons for miserable pay. At last he enlisted the sympathies of a good-natured tradesman of the name of Buchholz, who lent him 150 florins; and with this sum, which seemed to him a fortune, Haydn made a start.

He was able to hire a room to himself—only an attic, but in the same house where dwelt the Italian poet Metastasio, who became interested in him and in-

troduced him to Porpora, the most eminent master of singing of his time, and from this day Haydn's fortunes began to mend. Porpora was a surly old fellow, and at first little inclined to bestow any attention upon Haydn. Indeed, it was only when he found that the young enthusiast was ready to perform the most menial offices for an occasional crumb of instruction, that he treated him kindly and gave him a few regular lessons in composition. This episode in Haydn's life is introduced in a charming manner by George Sand in her romance "Consuelo," the "best story of artistic life that has ever been written."

Haydn was now in the way of obtaining more profitable introductions, and by the time he was five-and-twenty he was to be seen at some of the best houses in Vienna in the capacity of accompanist at musical soirées. For his services he received a small sum and a meal at the servants' table. Music was at this time the fashionable craze at Vienna, and a private concert the form of entertainment most affected; but the social position of the artist was that of an upper servant. However, at these houses Haydn made the acquaintance of musicians—among others of Gluck, who had been attracted by his performances; and after a time he found that his position not only enabled him to obtain what seemed to him magnificent payment for his lessons, but also—and this was a matter nearer his heart—to induce publishers to accept his compositions. Slowly but surely his genius raised him above the level of his fellows, and influential people began to interest themselves in him; the happy result of all being an appointment (in 1759) as kapellmeister, or master of music, in the establishment of a wealthy Bohemian noble, Count Morzin.

Connected with Haydn's early years in Vienna is the unhappy story of his first love. Its object was a beautiful girl who was his pupil; but she, unfortunately for Haydn, did not in any way reciprocate his affection, and was bent upon a life in a cloister. She was the younger of two sisters, and her father, determined to secure this young genius as his son-in-law, spared no effort to induce Haydn to turn his attention to the scornful lady's elder sister. Haydn, in an evil moment, consented to marry the elder girl, a decision of which he bitterly repented when it was too late. Her slight infatuation for him soon wore off, and her nature was wholly ill-suited to his. After some years of domestic wretchedness spent with this woman—with whom no sympathy was possible, and to whom, as he said, it was all the same whether he were an artist or a cobbler—Haydn made an arrangement which virtually amounted to a formal separation.

Soon after Haydn's marriage, which took place in November, 1760, the Morzin household was broken up, but the Count found his protégé another post, that of kapellmeister to Prince Anton Esterhazy, the representative of one of the oldest and noblest Hungarian families. Prince Anton died about a year after the appointment was made, and was succeeded by the Prince Nicolaus Esterhazy, whose lavish patronage of the arts has made his name famous.

Now began for Haydn that prolific period—more than thirty years—of restful and congenial happiness to which the musical world owes so much. Many of his best symphonies, several small operas, much Church music and a mass of chamber music of every description, were the outcome of his activity during this time. Add to this his duties as sole controller of a large orchestra, manager of all the concerts, and instructor of the vocalists, and we may well believe that his time never lay heavy on his hands; albeit the life at Eisenstadt and Esterhaz, his patron's two seats, was sometimes irksome to him from its very quiet. Haydn was very loyal to his patron, and refused more than one proposal that he should throw up his post and accept lucrative concert engagements; for his compositions had come by this time to be widely known and admired. Whatever irksomeness he may have felt in his life of service to the Prince vanished when he was asked to leave him. "My dearest wish," he wrote to a friend, "is to live and die with him."

The original form of agreement between Haydn and Prince Esterhazy gives us an idea of the position held in such a household by the kapellmeister, at a time when the artist was the dependent of the great man, and, as often as not, on a social level very little higher than that of a lackey. "The said Joseph Haydn," runs one clause, "shall be considered and treated as a member of the household. Therefore his Serene Highness is graciously pleased to place confidence in his conducting himself as becomes an honorable official of a princely house." He is "to appear in the antechamber daily, and inquire whether his highness is pleased to order a performance of the orchestra." It is also enjoined upon him that he is "to abstain from undue familiarity, and from vulgarity in eating, drinking and conversation; not dispensing with the respect due to him, but acting uprightly and influencing his subordinates to preserve such harmony as is becoming in them, remembering how displeasing the consequences of any discord or dispute would be to his Serene Highness."

In common with his orchestra, Haydn wore a prescribed dress; and it is specially noted in his instructions that, when playing before company, all the performers are to appear "in white stockings, white linen, powdered, and either with a pigtail or a tie-wig." For his services Haydn received 400 florins (about $200) annually, and his board at the "officers' table." This salary was eventually almost doubled by the Prince's generosity.

Haydn's works were now selling well, and his reputation had spread far beyond the narrow sphere to which his duties were confined. His musical methods were much discussed; for while the beauty of his work was freely admitted, evidences of unusual power were recognized in its unconventionality. A Viennese journal of the year 1766, in a notice of various prominent musicians, speaks of "Herr Joseph Haydn, our nation's favorite, whose geniality speaks through all his work. His music has beauty, style, purity, and a delicate and noble simplicity which commends it to every hearer."

Till he was fifty-nine Haydn remained faithful to his post with the Prince at Eisenstadt, in Vienna, and at Esterhaz—the miniature Versailles built by the Prince on the banks of the Neusiedler See. The retirement in which much of his life was spent, rather than any unusual rapidity of composition, explains the remarkable number of Haydn's works. In the symphonic form alone he completed sixty-three works during this period. The extent of his industry will

appear if we realize that he found time for original work without any neglect of his official duties, comprising the complete arrangement of the daily music, two operatic performances and two or three concerts weekly, besides fêtes given in honor of distinguished visitors.

On September 28, 1790, Prince Nicolaus died—a great loss for Haydn, who really loved him. He left his kapellmeister, on condition of his retaining the title, an annual pension of 1000 florins, as a mark of esteem and affection. To this sum his successor, Prince Anton, added another 400 florins, but deprived Haydn of his occupation by dismissing the whole chapel, except the few members necessary to keep up the services in church. Haydn now fixed his abode in Vienna, but had hardly done so before Johann Peter Salomon, a German-English musician, appeared on the scene. He had heard of the Prince's death at Cologne, on his way to England, and immediately returned, hoping, now that Haydn was free, to persuade him to visit London. Haydn gave way and began to make preparations for the journey. His last hours in Vienna were enlivened by the company of Mozart, who had come to see him off.

Leaving Vienna on December 15, 1790, Haydn and Salomon proceeded to London. Haydn first put up at the house of Bland, the music-seller, but soon removed to rooms prepared for him at Salomon's. Here he found himself the object of every species of attention; ambassadors and noblemen called on him, invitations poured in from all quarters, and he was surrounded by a circle of the most distinguished artists. All the musical societies eagerly desired his presence at their meetings. His quartets and symphonies were performed and he was enthusiastically noticed in all the newspapers.

Before leaving Vienna Salomon had announced his subscription concerts in the "Morning Chronicle," for which Haydn was engaged to compose six symphonies, and conduct them at the pianoforte. The first of the series took place on March 11, 1791, in the Hanover Square Rooms. The orchestra, led by Salomon, consisted of 35 or 40 performers. The "Morning Chronicle" gave an animated description of the concert, the success of which was most brilliant, and insured that of the whole series.

About this time Haydn was invited to the annual dinner of the Royal Society of Musicians, and composed for the occasion a march for orchestra, the autograph of which is still preserved by the society. He also attended the Handel Commemoration in Westminster Abbey. He had a good place near the King's box, and never having heard any performance on so grand a scale, was immensely impressed. When the "Hallelujah Chorus" rang through the nave, and the whole audience rose to their feet, he wept like a child, exclaiming, "He is the master of us all."

In the first week of July he went to the Oxford Commemoration, for the honorary degree of Doctor of Music, conferred at Dr. Burney's suggestion. Three grand concerts formed an important feature of the entertainments; at the second of these the "Oxford" symphony was performed, Haydn giving the tempi at the organ; and at the third he appeared in his doctor's gown, amid enthusiastic applause. He sent the University as his "exercise" a composition afterward used for the first of the "Ten Commandments," the whole of which he set to canons during his stay in London.

Haydn was in great request at concerts, and at these many of his own compositions were performed, some of them being "received with an ecstasy of admiration." The concerts over, he made excursions to Windsor Castle, Ascot Races, and Slough, where he stayed with Herschel, of whose domestic life he gives a particular description in his diary. The only son, afterward Sir John Herschel, was then a few months old. He went also to the meeting of the Charity Children in St. Paul's Cathedral, and was deeply moved by the singing. "I was more touched," says he in his diary, "by this innocent and reverent music than by any I ever heard in my life."

During his absence his wife had had the offer of a small house and garden in the suburbs of Vienna (Windmühle, 73 Kleine Steingasse, now 19 Haydngasse), and she wrote asking him to send her the money for it, as it would be just the house for her when she became a widow. He did not send the money, but on his return to Vienna bought it, added a story, and lived there from January, 1797, till his death.

Haydn left London toward the end of June, 1792, and reached Vienna at the end of July. His reception was enthusiastic, and all were eager to hear his London symphonies. In December, 1792, Beethoven came to him for instruction, and continued to take lessons until Haydn's second journey to England. The relations of these two great men have been much misrepresented. That Haydn had not in any way forfeited Beethoven's respect is evident, as he spoke highly of him whenever opportunity offered, usually chose one of Haydn's themes when improvising in public, scored one of his quartets for his own use, and carefully preserved the autograph of one of the English symphonies. But whatever Beethoven's early feeling may have been, all doubts as to his latest sentiments are set at rest by his exclamation on his deathbed on seeing a view of Haydn's birthplace, sent to him by Diabelli: "To think that so great a man should have been born in a common peasant's cottage!"

Again invited by Salomon, under special stipulation, to compose six new symphonies, Haydn started on his second journey on January 19, 1794, and arrived in London on February 4. Haydn's engagement with Salomon bound him to compose and conduct six fresh symphonies; and besides these, the former set was repeated.

Among the numerous violinists then in London we must not omit Giardini. Though nearly eighty years of age, he produced an oratorio, "Ruth," at Ranelagh, and even played a concerto. His temper was frightful, and he showed a particular spite against Haydn, even remarking within his hearing, when urged to call upon him, "I don't want to see the German dog." Haydn retorted by writing in his diary, after hearing him play, "Giardini played like a pig."

After the exertions of the season Haydn sought refreshment in the country. An anecdote of this time shows the humor which was so native to him, and so often pervades his compositions. He composed an ap-

was failing rapidly. His works composed after "The Seasons" are very few, the chief being some vocal quartets, on which he set a high value.

Haydn's last years were passed in a continual struggle with the infirmities of age, relieved by occasional gleams of sunshine. When in a happy mood he would unlock his cabinet, and exhibit to his intimate friends the souvenirs, diplomas, and valuables of all kinds which it contained. He also received visitors, who cannot have failed to give him pleasure, and who came to render homage to the old man. Mozart's widow did not forget her husband's best friend, and her son Wolfgang, then fourteen, begged his blessing at his first public concert, on April 8, 1805, for which he had composed a cantata in honor of Haydn's seventy-third birthday.

After a long seclusion Haydn appeared in public for the last time at a remarkable performance of "The Creation" at the University on March 27, 1808. He was carried in his armchair to a place among the first ladies of the land, and received with the warmest demonstrations of welcome. Salieri conducted. At the words "And there was light" Haydn was quite overcome, and pointing upward exclaimed, "It came from thence." As the performance went on his agitation became extreme, and it was thought better to take him home after the first part. As he was carried out people of the highest rank thronged to take leave of him, and Beethoven fervently kissed his hand and forehead. At the door he paused, and turning round lifted up his hands as if in the act of blessing.

To one who loved his country so deeply, it was a sore trial to see Vienna twice occupied by the enemy—in 1805 and 1809. The second time the city was bombarded, and the first shot fell not far from his residence. In his infirm condition this alarmed him greatly, but he called out to his servants, "Children, don't be frightened; no harm can happen to you while Haydn is by." The last visit he received on his deathbed (the city being then in the occupation of the French) was from a French officer, who sang "In native worth" with a depth of expression doubtless inspired by the occasion. Haydn was much moved, and embraced him warmly at parting. On May 26, 1809, he called his servants round him for the last time, and having been carried to the piano solemnly played the Emperor's Hymn three times over. Five days afterward, at one o'clock in the morning of the 31st, he expired. As soon as his death was known, funeral services were held in all the principal cities of Europe.

On June 15 Mozart's "Requiem" was performed in his honor at the Schottenkirche. Among the mourners were many French officers of high rank; and the guard of honor round the catafalque was composed of French soldiers and a detachment of the Bürgerwehr. He was buried in the Hundsthurm churchyard, outside the lines, close to the suburb in which he lived, but his remains were exhumed by command of Prince Esterhazy, and solemnly reinterred in the upper parish church at Eisenstadt on November 7, 1820. A simple stone with a Latin inscription is inserted in the wall over the vault—to inform the passerby that a great man rests below.

It is a well-known fact that when the coffin was opened for identification before the removal, the skull was missing; it had been stolen two days after the funeral. The one which was afterward sent to the Prince anonymously as Haydn's was buried with the other remains; but the real one was retained in the possession of the family of a celebrated physician.

During his latter years Haydn was made an honorary member of many institutions, from several of which he also received gold medals. Poems without end were written in his praise; and equally numerous were the portraits, in chalk or oils, engraved, and modeled in wax. Of the many busts the best is that by his friend Grassy.

A few remarks on Haydn's personal and mental characteristics, and on his position in the history of art, will conclude our sketch. We learn from his contemporaries that he was below the middle height, with legs disproportionately short. His features were tolerably regular; his expression, slightly stern in repose, invariably softened in conversation. His aquiline nose was latterly much disfigured by a polypus; and his face deeply pitted by smallpox. His complexion was very dark. His dark gray eyes beamed with benevolence; and he used to say himself, "Any one can see by the look of me that I am a good-natured sort of fellow." The impression given by his countenance and bearing was that of an earnest, dignified man, perhaps a little overprecise. Though fond of a joke, he never indulged in immoderate laughter. His broad and well-formed forehead was partly concealed by a wig with side-curls and a pigtail, which he wore to the end of his days. A prominent and slightly coarse under-lip, with a massive jaw, completed this singular union of so much that was attractive and repelling, intellectual and vulgar. He always considered himself an ugly man, and could not understand how so many handsome women fell in love with him. "At any rate," he used to say, "they were not tempted by my beauty," though he admitted that he liked looking at a pretty woman, and was never at a loss for a compliment.

He habitually spoke in the broad Austrian dialect, but could express himself fluently in Italian, and with some difficulty in French. He studied English when in London, and in the country would often take his grammar into the woods. He was also fond of introducing English phrases into his diary. He knew enough Latin to read Fux's "Gradus," and to set the Church services. Though he lived so long in Hungary, he never learned the vernacular, which was only used by the servants among themselves, the Esterhazy family always speaking German. His love of fun sometimes carried him away; as he remarked to Dies, "A mischievous fit comes over one sometimes that is perfectly beyond control." At the same time he was sensitive, and when provoked by a bad return for his kindness could be very sarcastic. With all his modesty he was aware of his own merits, and liked to be appreciated, but flattery he never permitted. Like a true man of genius, he enjoyed honor and fame, but carefully avoided ambition.

He has often been reproached with cringing to his superiors, but it should not be forgotten that a man who was in daily intercourse with people of the highest rank would have no difficulty in drawing the line between respect and subservience. That he was quite

capable of defending his dignity as an artist is proved by the following occurrence. Prince Nicolaus (the second of the name) being present at a rehearsal, and expressing disapprobation, Haydn at once interposed—"Your Highness, all that is my business." He was very fond of children, and they in return loved "Papa Haydn" with all their hearts. He never forgot a benefit, though his kindness to his many needy relations often met with a poor return. The "chapel" looked up to him as a father, and when occasion arose he was an unwearied intercessor on their behalf with the Prince. Young men of talent found in him a generous friend, always ready to aid them with advice and substantial help. His intercourse with Mozart was a striking example of his readiness to acknowledge the merits of others. He was the first to recognize the genius of Mozart, whom he warmly loved, and whose death he bitterly lamented. Throughout life he was distinguished by industry and method; he maintained a strict daily routine, and never sat down to work or received a visit until he was fully dressed. This custom he kept up long after he was too old to leave the house. His uniform, which the Prince was continually changing both in color and style, he never wore unless actually at his post.

He was a devout Christian, and attended strictly to his religious duties. His genius he looked on as a gift from above, for which he was bound to be thankful. This feeling dictated the inscriptions on all his scores, large and small: "In nomine Domini" at the beginning, and "Laus Deo" at the end.

He sketched all his compositions at the piano—a dangerous proceeding, often leading to fragmentariness of style. When an idea struck him he sketched it out in a few notes and figures; this would be his morning's work; in the afternoon he would enlarge this sketch, elaborating it according to rule, but taking pains to preserve the unity of the idea. "That is where so many young composers fail," he says; "they string together a number of fragments; they break off almost as soon as they have begun; and so at the end the listener carries away no definite impression." He also objected to composers not learning to sing: "Singing is almost one of the forgotten arts, and that is why the instruments are allowed to overpower the voices." The subject of melody he regarded very seriously. "It is the air which is the charm of music," he said, "and it is that which is most difficult to produce. The invention of a fine melody is a work of genius."

Like many other creative artists, Haydn disliked estheticism, and all mere talk about art. He had always a bad word for the critics with their "sharp-pointed pens," especially those of Berlin, who used him very badly in early life. He had, of course, plenty of detractors, among others Kozeluch and Kreibig, who represented him to the Emperor Joseph II as a mere mountebank. Even after he had met with due recognition abroad he was accused of trying to found a new school, though his compositions were at the same time condemned as for the most part hasty, trivial, and extravagant. He sums up his own opinion of his works in these words: *"Sunt mala mixta bonis;* some of my children are well-bred, some ill-bred, and here and there there is a changeling among them." He was perfectly aware of how much he had done for the progress of art. "I know," he said, "that God has bestowed a talent upon me, and I thank him for it; I think I have done my duty, and been of use in my generation by my works; let others do the same."

Haydn's position in the history of music is of the first importance. When we consider the poor condition in which he found certain important departments of music, and, on the other hand, the vast fields which he opened to his successors, it is impossible to overrate his creative powers. Justly called the father of instrumental music, there is scarcely a department throughout its whole range in which he did not make his influence strongly felt. Starting from Karl Philipp Emanuel Bach, he appears forced in between Mozart and Beethoven. All his works are characterized by lucidity, perfect finish, studied moderation, avoidance of meaningless phrases, firmness of design, and richness of development. The subjects principal and secondary, down to the smallest episodes, are thoroughly connected, and the whole conveys the impression of being cast in one mold. We admire his inexhaustible invention as shown in the originality of his themes and melodies; the life and spontaneity of the ideas; the clearness which makes his compositions as interesting to the amateur as to the artist; the child-like cheerfulness and drollery which charm away trouble and care.

Of the symphony he may be said with truth to have enlarged its sphere, stereotyped its form, enriched and developed its capacities with the versatility of true genius. His later symphonies have completely banished those of his predecessors. The quartet he also brought to its greatest perfection. The life and freshness, the cheerfulness and geniality which give the peculiar stamp to these compositions at once secured their universal acceptance. "It was from Haydn," said Mozart, "that I first learned the true way to compose quartets." Haydn's symphonies encouraged the formation of numerous amateur orchestras; while his quartets became an unfailing source of elevated pleasure in family circles, and thus raised the general standard of musical cultivation. Haydn also left his mark on the sonata. His compositions of this kind exhibit the same vitality, and the same individual treatment; indeed in some of them he seems to step beyond Mozart into the Beethoven period.

His first collections of songs were written to trivial words, and can only be used for social amusement; but the later series, especially the canzonets, rank far higher, and many of them have survived, and are still heard with delight, in spite of the progress in this particular branch of composition since his day. His canons—some serious and dignified, others overflowing with fun—strikingly exhibit his power of combination. His three-part and four-part songs are excellent compositions, and still retain their power of arousing either devotional feeling or mirth.

His larger masses are a series of masterpieces, admirable for freshness of invention, breadth of design, and richness of development, both in the voice-parts and the instruments. The cheerfulness which pervades them does not arise from frivolity, but rather from the joy of a heart devoted to God, and trusting all things to a Father's care. He told Carpani that "at the thought of God his heart leaped for joy, and he

could not help his music doing the same." And to this day, difficult as it may seem to reconcile the fact with the true dignity of Church music, Haydn's masses and offertories are executed more frequently than any others in the Catholic churches of Germany.

Frequent performances of his celebrated oratorios have familiarized every one with the charm and freshness of his melody, and his expressive treatment of the voices, which are invariably supported without being overpowered by refined and brilliant orchestration. In these points none of his predecessors approached him. With regard to his operas we need only observe that they attained their end.

When we consider what Haydn did for music, and what his feelings with regard to it were—the willing service he rendered to art, and his delight in ministering to the happiness of others—we cannot but express our love and veneration, and exclaim with gratitude, "Heaven endowed him with genius—he is one of the immortals."

# WOLFGANG AMADEUS MOZART

## I

THE extraordinary precocity of Mozart's genius has passed into a commonplace of biographers; but there is nothing, even among the anecdotes told of his early feats, that impresses this so vividly upon the mind as does the sight of the little manuscript music-book preserved in the Mozart Museum at Salzburg, Austria. Its first few pages are filled with minuets and trios by various composers. At the end of one of these Mozart's father has written: "The preceding minuets were learned by my little Wolfgang in his fourth year"; and further on: "This minuet and trio Wolfgang learned in half an hour, on the day before his fifth birthday"; while a few pages later we come to a short piece of music, complete and workmanlike in form, against which is written: "By Wolfgang Mozart, 11th May, 1762," i.e., when he was just six years old.

Wolfgang Amadeus Mozart, as he preferred to style himself,* was born January 27, 1756, at Salzburg. His father, a musician of considerable repute in his day, held for a time the post of master of court music, which he resigned in order more completely to devote himself to his family, and especially to the training of the young Wolfgang. One hardly knows whether to be more astonished at the rapidity with which the boy's musical sense developed or at the ease with which he overcame every difficulty connected with the art. Before he was four years old he used to try to imitate upon the harpsichord everything he heard his sister play; and when his father began to teach him some minuets, he found to his surprise that half an hour's instruction was all the little prodigy needed for each. Before he was six he composed music—sonatas and a concerto—for the harpsichord, and in his seventh year one or two small sonatas of his were published. He seems scarcely to have needed any teaching in the use of the violin, but to have been able to play it by a kind of intuition. It was as though a knowledge of music had come to him, as the enthusiastic Italians afterward declared his operas must have come, "from the stars, ready-made." Like most musicians, he had as a boy a taste for mathematics.

We have it on the authority of an intimate friend of the elder Mozart that the ordinary games of children had but little attraction for Wolfgang unless accompanied by music. "If his playthings were to be moved from one room to another, the one who went empty-handed must sing or play a march on the violin all the time." Though very happy in these early years, he often appeared (as his father afterward wrote to him) rather earnest than childlike, at any rate when music was concerned. When he sat at the harpsichord or was otherwise busied with music, no one ventured to jest with him. Indeed, some fear was felt for his health, so serious and thoughtful did he sometimes appear beyond his years. Many and astonishing are the stories told of the wonders performed by this baby virtuoso, all serving to emphasize a precocity which becomes the more remarkable when we remember how amply Mozart's later years fulfilled the promise of the first, instead of adding another to the many instances of a brilliant youth followed by a lapse into mediocrity.

But, with all this, Mozart was no hotbed plant. Though, when it was a question of his beloved music, he could be so serious, he was a thoroughly boyish boy, with a nature bright and lovable. He was blessed with a keen sense of fun, as appears throughout his letters, and a happy contentment which rendered him very attractive, while nothing in his character, all his life long, is more delightful than his unaffected simplicity and his modesty.

When the boy was six years old, his father, full of wonder and gratitude for his son's gifts, determined to take him to Vienna, where music was in high favor with the court. He used to relate how at one point in the journey, when a custom-house examination of the luggage promised a tedious delay, the little Wolfgang

* He was christened Johannes Chrysostomus Wolfgangus Theophilus. Instead of Theophilus his father wrote Gottlieb —in Latin, Amadeus.

at once made up to the customs officer and began to play to him on his violin, thereby so charming the official heart that the examination was but slightly insisted on. In Vienna the Emperor and Empress, both accomplished musicians, received the Mozarts very kindly, and could not do too much to show their admiration for the wonderful boy. With such patronage as this, he was naturally fêted everywhere. He was allowed to join the young princesses in their games, and soon became quite at home with them. Marie Antoinette, the ill-fated future Queen of France, was his special favorite. She had, in the first days of their acquaintance, helped him up from a fall on the polished floors; whereupon he had gravely said to her: "You are good; some day I will marry you."

The following year (1763) the Mozarts went to Paris. At a concert they gave on the way, at Frankfort-on-the-Main, Goethe was among the audience that listened to Wolfgang's playing. As the poet afterward told a friend, he was about fourteen years old himself at the time, and "could still distinctly remember the little man with his wig and sword."

At the court of Versailles another kind reception awaited the Mozarts, and the royal favor was of no small service in directing public attention to their concerts. Evidence regarding the impression produced by the boy's playing is found in the following extract from a notice of one of his concerts, printed in the "Avant-coureur," a leading Paris newspaper, of March 5, 1764. "This boy, who is only seven this month, is a true prodigy. He has all the talent and science of a mature musician. Not only does he give surprising performances of the works of the most celebrated masters in Europe, but he is also a composer. Guided by the inspiration of his genius he will improvise, for hours together, music which combines the most exquisite ideas with an exhaustive knowledge of harmony. Every musical connoisseur is lost in amazement at the child, who performs feats such as would do credit to an artist possessed of the experience of a long career." It was while Mozart was in Paris that his first compositions—four sonatas for the harpsichord—were published.

Warm as had been Mozart's welcome to the French capital, it was surpassed by the enthusiasm of which he was the object a month or two later in London. Four days after his arrival in England he was invited with his father to Buckingham Palace, and had the honor of playing for three hours to the King and Queen. "We could not have supposed," wrote the father in naïve fashion, "from their friendly manner that they were the King and Queen of England. We have met with extraordinary kindness at every court, but what we have experienced here surpasses all the rest." Brilliant success attended the first London concert, and the boy's performances aroused an altogether unusual amount of interest. It was at this time that he made his first essay in the composition of symphonies for the orchestra—and this before he was nine years old! These symphonies, though naturally immature in style, give evidence of a remarkable sense of musical form and discrimination in the use of the various instruments.

A tour through Holland, France, and Switzerland brought the Mozarts home again to Salzburg. In spite of all his triumphs, Wolfgang happily had lost none of his naturalness of disposition. His delight at getting home was unbounded; and when he was not occupied with his music the little genius would romp with his sister and tease the family cat in the most childish manner.

He had still to win his spurs in Italy, the seal of Italian approval being at that time almost indispensable to a musician. Accordingly in the winter of 1769 father and son set off once more on their travels, bound this time for the south. Through the good offices of some admiring patrons Mozart's reputation had preceded him, and concerts given at Milan, Verona, and Florence more than confirmed it. In Milan especially his performances created unwonted excitement, and at the age of fourteen he received a commission to write an opera to be produced in this city. In Rome, Naples—in short, wherever he went—he was received with the same enthusiasm.

One of his first visits in Rome was to the Sistine Chapel, in Passion Week, to hear the famous "Miserere" of Allegri, the music of which was so jealously guarded that the members of the choir were threatened with excommunication should they dare to copy or convey out of the chapel any portion of it. After a first hearing of the "Miserere," Mozart went home and wrote down the whole from memory; and after being present at a repetition of it on Good Friday was able to correct the few mistakes he had made. This marvelous *tour de force* attracted much attention, and luckily inspired more admiration than resentment at the Vatican. A month or two later he was granted an audience by the Pope, who decorated him with the cross of an order to which the composer Gluck had a short time before been admitted. "He has a splendid golden cross to wear," wrote his proud father, "and you can imagine how amused I am every time I hear him called 'Signor Cavaliere'!" For a while his new dignity tickled Wolfgang's fancy, and on the title-pages of his compositions he would write, half in fun, "Del Sign. Cavaliere W. A. Mozart"; but after a year we hear no more of it.

The following characteristic letter written from Rome by the "Sign. Cavaliere" to his sister, shows that success and honor had not changed him:

"I am well, thank Heaven, and fortunate in everything except this wretched pen, and send a thousand kisses to you and to our mother. I wish you were in Rome; you would like it. Papa says I am ridiculous, but that is nothing new! Here we have but one bed, and you can understand that when Papa is in it there is not much room left for me. I shall be glad when we get into new quarters. I have just finished drawing St. Peter with his keys and St. Paul with his sword. I have had the honor of kissing St. Peter's toe, but because I am too small to reach it, they had to lift me up.

Your same old
WOLFGANG."

At the end of the year the travelers returned to Milan, and Mozart set to work upon an opera, "Mitri-

date." In a letter to his mother he writes: "I cannot work for long at a time, for my fingers ache with writing so much recitative. I beg Mamma to pray for me that it may go well with the opera." The work was finished in two months, and on its completion Leopold Mozart wrote to his wife: "As far as I can say without a father's partiality, it seems to me that Wolfgang has written the opera well, and with much spirit. The singers are good. It is now only a question of the orchestra and, finally, of the caprice of the audience. Consequently much depends on good luck, as in a lottery." The result was a striking success. At the first representation, which Mozart conducted, the audience were excited to great enthusiasm, which they expressed in shouts of "Evviva il Maestro! Evviva il Maestrino!" One of the arias was encored, a great and unusual compliment in those days.

The Italian tour was followed, after an interval of four years, by a third visit to Paris, on which occasion Leopold Mozart remained at Salzburg, while Wolfgang was accompanied by his mother. During the intervening years he had worked hard, the result being the composition of several symphonies, concertos, and masses, together with a variety of chamber music. His arrival in Paris was deferred by several circumstances. In the first place there were his successes en route at Munich and Mannheim, which he represented to his father as ostensible reasons for the delay; but there was a still more powerful agent at work in the shape of an ill-advised attachment which he had formed for the beautiful daughter of one of his father's penniless friends in the latter city. Leopold Mozart's letters to his son, when he realized the true state of affairs, were full of the greatest kindness as well as the soundest common sense; and it was not in vain that he pointed out to Wolfgang that to allow himself to be drawn away from his Parisian project would be seriously to endanger his chances of a brilliant public career. "Off with you to Paris," he writes, "and that soon; get the great folks on your side. 'Aut Cæsar aut nihil.' The mere thought of Paris should have preserved you from all fleeting fancies. From Paris the name and fame of a man of great talent goes through the whole world."

Mozart's reception in the French capital was at first a disappointment to him; but the altered attitude of the impressionable Parisians is easily explained if we reflect that, whereas on his previous visits it was as a charming boy and a marvelous prodigy that he came, he was now a young man of two-and-twenty, practically unknown to Paris except by foreign reputation. Moreover, all Paris was at this time absorbed in the artistic duel in which the rival musicians Gluck and Piccinni were engaged.

Mozart's genius, however, soon found its level. After feeling his way with some lighter compositions, he induced Legros, the director of the best concerts in Paris, to produce his new symphony, that in D major. So unsatisfactory was the performance of it at rehearsal that Mozart had not the courage to appear among the audience on the night of the first public performance, but crept into the orchestra to be ready, if necessary, to take the instrument out of the hands of the first violin and lead the work himself. Happily, all went well, and the symphony was much applauded. "I went in my joy at once to the Palais Royal, ate an excellent ice, said my rosary—which I had promised to do—and went home," he wrote to his father. This symphony was soon afterward followed by another, with equally gratifying results. His happiness in Paris was brought to a mournful end by the death of his mother; and very soon afterward, when he was on his way back to Salzburg, he was confronted by another sorrow, this time that of bitter disappointment. At Mannheim he found his first love, from whom his heart had never wavered, entirely changed, and now as cold to him as she had been ardent before. She was at the height of a brilliant career as a singer, and success had spoiled her.

It was a sad home-coming, but Mozart had always his art to comfort him; and after a year of quiet work at Salzburg he received, to his great delight, a commission to write an opera for production at Munich. The opera in question, "Idomeneo," was the starting-point of his career as a great German master; for, having come under the influence of Gluck's music, he here laid the foundation of an operatic school destined to play an important part in the revolutionizing of the lyric stage.

During the time he lived in Munich, finishing "Idomeneo" and superintending its rehearsal, he had some hard struggles with poverty. Like most artists, he possessed a strange inability to keep his money when he had made it, though—again like many artists, to their credit be it said—it was through his reckless generosity that he so constantly found himself straitened. Still he was not depressed. "I have only one small room," he writes from Munich, "and when my piano, table, bed and chest of drawers have been squeezed in, there is very little space left for me!"

The success of "Idomeneo" in 1781 was followed, a year later, by the production at Vienna of an opera, "Die Entführung aus dem Serail," which has not received the attention it deserves considering that high authorities—including Gluck and Weber—have considered it to contain much of Mozart's best and most characteristic work. At its first representation, in spite of the fact that its methods indicated a distinct departure from the familiar Italian models, it made a great impression, and several numbers were encored. On the Emperor's saying to Mozart on the following day, half in jest, "Too fine for our ears, my dear Mozart, and a great deal too many notes," the composer replied, "Exactly as many notes as are necessary, your Majesty."

The same year was marked by Mozart's marriage. By a curious freak of fortune he married the sister of the disdainful beauty who had inspired his first passion. Her homelier attractions had at first stood no chance beside the brilliant charms of her elder sister, but eventually her sweetness of character won its way into Mozart's heart. Their short married life was very happy, in spite of the shifts to which the composer's chronic impecuniosity frequently reduced them. His concerts were too often artistic instead of financial successes, and then the shoe pinched. It was under the strain of anxieties of this description, mainly felt on his wife's behalf, and from the ceaseless energy of

mind which seemed to be wearing out his body, that his health began to give way. The amount of work he crowded into the last eight years of his life would make it seem as though he had a presentiment that his time was to be short.

It was in Vienna, shortly after his marriage, that he first met Haydn, and entered upon that brief but devoted friendship which was to Haydn one of his chief pleasures. After looking through several of Mozart's compositions, Haydn took the composer's father apart, and said to him: "I tell you, on the word of an honest man, that I consider your son to be the greatest composer I have ever known. He has rare taste, and a most thorough knowledge of composition."

"Le Nozze di Figaro," the "greatest musical comedy" ever written—a true "dramma giocoso," as Rossini called it—was produced at Vienna on May 1, 1786. Its reception is described in the "Reminiscences" of Kelly, the singer, who performed in it. "Never was anything more complete," he says, "than the triumph of Mozart and his 'Nozze di Figaro.' . . . Even at the final rehearsal, all present were roused to enthusiasm; and when Benucci came to the fine passage, 'Cherubino, alla vittoria, alla gloria militar!' which he gave with stentorian lungs, the effect was electric. The whole of the performers on the stage and those in the orchestra vociferated 'Bravo! Bravo Maestro! Viva, viva! Grande Mozart!' And Mozart? I shall never forget his little countenance when lighted up with the glowing rays of genius; it is impossible to describe it, as it would be to paint sunbeams." Encores became so frequent that the Emperor had to forbid them; and on his saying that he believed that in this he had done the singers a service, Mozart replied, to the Emperor's amusement: "Do not believe it, your Majesty; they all like to have an encore. I, at least, can certainly say so, for my part."

"Don Giovanni" followed, in October, 1787; and "Die Zauberflöte" four years afterward, only six months before Mozart's death. His health was rapidly giving way—the result of combined anxiety and overwork—and, though he would never admit that he was ill, he became a prey to fits of the deepest melancholy. It was during this period of distress that he composed his two greatest symphonies—those in G minor and C major—of which Richard Wagner wrote that in them "he seemed to breathe into his instruments the passionate tones of the human voice . . . and thus raised the capacity of orchestral music for expressing the emotions to a height where it could represent the whole unsatisfied yearning of the heart."

In the summer of 1791 Mozart received a mysterious commission to compose a "Requiem," on condition that he made no attempt to discover for whom it was intended. He accepted the task, but with an unconquerable presentiment that the "Requiem" would also be his own. The foreboding was only too true. He never lived to finish it; indeed he was actually at work on it when he was seized by the final attack of the illness which proved fatal to him. At one o'clock on the morning of December 5, 1791, he died.

Infinitely sad is the epilogue to his life. So poor was he at the last that his wife could not afford even the humblest ceremony of funeral; and though there were more than enough who, after his death, lamented the loss of so great a genius, none was found to provide him with the scant honor of a decent burial. So died Mozart, if not the greatest, the most brilliant musician the world has seen; and this man, who had been the friend of emperors and princes, and a prince himself in the realm of his art, was allowed to find his last resting-place in a pauper's grave in the churchyard of St. Marx at Vienna.

His widow, when she had recovered from the first shock of grief, went to visit the cemetery; but the grave-digger was unable to point out to her under which of the nameless mounds lay all that was mortal of the great Mozart.

## II

Mozart is Mozart by virtue of the exquisite tenderness and charm of his nature, which breathes from every bar of his music. Never has a more delicate soul been cast upon the tender mercy of a cruel world. There is something in the childlike freshness of Mozart's nature, in his beautiful sympathy not only for the nobler aspirations of humanity, but also for its weaknesses and foibles, which has a pathos that is beyond tears. That this man should have been buffeted through life by boors and hounded at last into a nameless grave is one of the tragedies of musical history.

Mozart's facility of composition was unequaled, and the amount of work that he got through during the thirty-six years of his life was prodigious. We must remember how much of his music was written when he was a boy—a boy of genius, it is true, but still of an age when nothing but clever reproduction of the ideas of others could be expected from him—and that another considerable fraction was produced to order, and to the order of a man whom he hated. This too may be conveniently neglected in summing up his life's work. There remains a body of work of such marvelous strength and beauty and exhibiting such varied gifts that the world is still in doubt as to whether Mozart is greatest in orchestral or chamber music, in sacred music or in opera. One thing is certain, that the composer of the six quartets dedicated to Haydn, the symphonies in E flat, G minor, and the "Jupiter," the "Requiem," "Figaro," "Don Giovanni," and "Die Zauberflöte," whatever branch of music be under consideration, must stand in the very front rank of the world's musicians.

Mozart's position in the history of the quartet, and even more so in that of the symphony, is rather a curious one. He found the form perfected by Haydn; he took it and infused into it a power of thought and a vigor of expression that were far beyond Haydn's reach, and handed it back to his master, who profited so far by Mozart's achievements that, as regards his symphonies at any rate, he now lives chiefly by the works that he produced under the influence of the younger man. Haydn's symphonies express, so far as

they express anything, his honest, good-humored acceptance of life as it is, untinged by any complexity of thought or profundity of emotion.

Mozart first touched music with what we may briefly call the modern spirit. He made it the vehicle of direct emotional expression, not necessarily the expression of personal emotion, for his range of thought was so wide and his sympathies were so universal that he seems to be the spokesman of the world at large rather than to be lifting the veil from his own private feelings. It is impossible to hear, let us say, the G minor symphony without feeling that once for all instrumental music had been emancipated from its old-time condition of mere "Tafel-Musik," a pleasing concourse of sounds put together to aid the digestion of a dyspeptic nobleman. For better, for worse, it must henceforth rank with other art-forms as a means of expressing all that is highest and noblest in the soul of man.

We have spoken chiefly of Mozart's symphonies, but we would not have it thought that in his other orchestral works there are not treasures of beauty and grandeur, in fact it rarely happens that one of his minor works is revived without impressing its hearers with new wonder at the limitless range of the composer's genius. Recently his little "Maurerische Trauermusik," a piece written for the funeral of a brother freemason, has been repeatedly played in many cities.

In Mozart's chamber music the same emancipating influence is felt. He clothed the Haydnesque form with new and marvelous raiment, not merely in his string quartets, but in the works written for novel combinations of instruments, such as the clarinet quintet, the quintet for wind and piano, and his many works for various groups of wind instruments. In the latter he enlarged the borders of chamber music in an extraordinary manner, his marvelous knowledge of the special quality of each instrument guiding him with unerring certainty. His works for wind instruments are totally different in style from those written for strings. There is something colossal, something almost superhuman (to take one instance) about his great serenade in C minor for hautboys, clarinets, horns, and bassoons. It moves with a deliberate solemnity that seems to belong to a different world from that of his works for strings with their quick play of checkered feeling. In Mozart's day the clarinet was a new instrument, but he divined its capabilities with inspired sagacity. No one has written for it as he has; but his mastery of orchestration has passed into a proverb, and though modern composers with their far more extended resources may call his scores slight, they dare not call them monotonous or ineffective.

From the modern point of view, Mozart's pianoforte works are not so interesting as much that he has left us, though their place in the history of music is none the less important. The development of technique has helped to shelve them, though pianists still say that, in spite of its apparent simplicity, a Mozart concerto is as severe a test of good playing as can be found. Still more have they been affected by the improvement in the manufacture of pianofortes. Mozart wrote for an instrument which, though bearing the same name, really belonged to a different world from that of our modern pianos. On a "concert grand" it is practically impossible to realize the delicate effects that Mozart had in view.

Mozart's sacred music, if viewed as a whole, must be relegated to a lower place in the catalogue of his works than perhaps any other branch of his composition. A great deal of it was written at Salzburg in compliance with the orders of the hated Archbishop, and it is not surprising that in this situation his heart was not in his work. It is in the sacred music of his later years that we find the true Mozart, in works like the "Requiem," the mass in C minor, which he left unfinished at his death, and which has recently been published with the missing movements supplied by adaptation from Mozart's other works, and, perhaps most beautiful of all, the exquisite little "Ave Verum," a work as pure and tender in inspiration as a motet by Palestrina. These are the works to which we must turn if we want to know what Mozart could do in the field of sacred music. In the "Requiem" Mozart measures himself against the great masters of an earlier generation, and comes gloriously from the encounter. His music has a breadth and dignity of style worthy of Bach or Handel, allied to a poignancy of expression that suggests a later age. Simple as are the means he employs compared with the elaborate resources of modern composers, such as Verdi and Gounod, his picture of the unearthly terrors of the Judgment Day remains unequaled in its thrilling intensity, while the human elements of the scene are treated with that tenderness and divine sympathy of which only such as he have the secret.

Great as Mozart proved himself in everything he touched, it is in his operas that he makes the surest appeal to modern hearers. No lapse of time nor change of fashion can dim the luster of these marvelous works. We find him first as a mature artist in "Idomeneo" (1781), and for the next ten years he gained steadily in range of vision and in power of expression, until his career culminated in "Die Zauberflöte." In Mozart's operatic career two influences work side by side, the Italian and the German. We find him in his childish days writing first an Italian operetta, "La Finta Semplice," for Salzburg, and then a German one, "Bastien und Bastienne," for Vienna. So having idealized Italian opera in "Idomeneo," and endowed it with a wealth of orchestral color and a richness of concerted music of which Italy had never dreamed, he turned to his native tongue, and in "Die Entführung aus dem Serail" practically laid the foundation upon which the imposing edifice of modern German opera has been constructed. In this work we find the first suggestion of what was one of Mozart's greatest gifts, his unequaled power of characterization. Mozart's characters live in their music like the creations of one of our great novelists. In music he reveals to us every thought as plainly as if we were reading a printed page.

If this is true of "Die Entführung," much more is it true of "Le Nozze di Figaro," in which Mozart's art exalted a tale of artificial and at times unpleasant intrigue into one of the great music dramas of the world. Here for the first time we find Mozart with his panoply complete. What a set of puppets the characters

in "Figaro" are! Hardly one of them merits our affection, certainly not our esteem. Yet the enchanter breathes life into them, and we follow the mazy entanglements of their plots and counterplots with a delight that never tires. If there is one quality more than another in which Mozart excels other composers, it is his power of characterization. Each one of his people stands out perfect and distinct, a type realized with infinite knowledge of humanity, and drawn with unfailing certainty of touch.

Mozart is never a caricaturist. It is in his sympathy with the faults and follies of human nature that the supreme charm of his personality lies. Behind the dancing puppets one sees the sad-eyed enchanter with his wan face and pitying smile. Greater even than "Figaro" is "Don Giovanni," for here the canvas is broader and the passions are nobler. The libretto of "Don Giovanni" is not dramatic in the usual theatrical sense, but for operatic purposes it has rarely been surpassed. It deals almost entirely with emotion, which music interprets so well, and hardly at all with incident, which music interprets so badly or at times cannot interpret at all. "Don Giovanni" ranges over the whole gamut of human feeling. From the buffoonery of Leporello to the supernatural terrors of the closing scene is a wide step, but Mozart's touch never falters. One can hardly say the characterization is more perfect than in "Figaro," but in "Don Giovanni" the contrasts are more striking and the master's brush takes a wider sweep. What, for instance, could be finer than his differentiation of the three women: Anna, the noble virgin, strong in the ardor of her passionate chastity; Elvira, the loving, trusting wife, with whom to know all is to pardon all; and Zerlina, an embodiment of rustic coquetry? Never for a moment does Mozart lose his grip of the initial conception of his characters, though his inimitable art blends their different idiosyncrasies into a dramatic whole of perfect beauty. In "Così fan tutte" we are again in the world of "Figaro"; this gay and brilliant little work, after a period of unmerited neglect, is now on the way to regain the favor that it deserves.

In "Die Zauberflöte" Mozart produced what many distinguished persons, including Beethoven and Goethe, have pronounced to be his masterpiece. The libretto, which is a curious compound of fantastic imagination and buffoonery, is usually taken to be an allegorical presentment of the triumph of freemasonry. Undoubtedly the masonic element counts for a good deal, but behind this the discerning hearer will perceive the outlines of an allegory nobler in substance and loftier in scope, the ascent of the human soul, purified by trial, to the highest wisdom. Mozart's music is amazing in its many-colored beauty, and in the imaginative splendor by means of which it clothes scenes and situations of all kinds with a garment of romance.

"Die Zauberflöte" is in a sense a summing up of Mozart's genius. The range of thought is tremendous, and whatever the nature of the scene, Mozart paints it with unerring touch. The lighter parts of the opera are the very incarnation of irresponsible gaiety, and in the solemn scenes the composer rises to heights of sublimity. Over all the work hangs a mysterious atmosphere of poetical imagination, through which we discern figures walking, as it were, in a golden haze.

We know not if "Die Zauberflöte" has ever been compared to "The Tempest," but to us it seems that the two crowning works of Mozart and Shakespeare have much in common. Not only is Sarastro a tolerably close counterpart of Prospero, while Tamino and Pamina may stand for Ferdinand and Miranda, but the attitude to life, if we may call it so, of the two works is curiously alike. Both deal with a tale of the most fantastic imagination, under cover of which the author wrestles with the profoundest problems of human existence. In both there is that breadth of view that comes from a mind risen above the petty troubles of earth, that serene wisdom born of ripe experience and a knowledge of good and evil, and that supreme mastery of craftsmanship to which only the greatest can attain. In each the master magician of his time bade farewell to the scene that his genius had enriched.

"Die Zauberflöte" fitly closed Mozart's career. What that career was, and what its value has been to the world at large, may best be summed up in Gounod's eloquent words: "O Mozart, divine Mozart! How little do they know thee who do not adore thee—thee, who art eternal truth, perfect beauty, inexhaustible charm, profound yet ever limpid, all humanity with the simplicity of a child—who hast felt everything and expressed everything in a musical language that has never been and never will be surpassed!"

## III

We cannot better conclude this sketch than by making liberal use of a chapter on Mozart written by Herr C. F. Pohl of Vienna, in which, among many interesting observations, the following appear especially appropriate for citation here.

Mozart's handwriting was small, neat, and always the same, and when a thing was once written down he seldom made alterations. "He wrote music as other people write letters," said his wife, and this explains his apparently inexhaustible power of composing, although he always declared that he was not spared that labor and pains from which the highest genius is not exempt. His great works he prepared long beforehand; sitting up late at night, he would improvise for hours at the piano, and "these were the true hours of creation of his divine melodies." His thoughts were in fact always occupied with music. "You know," he wrote to his father, "that I am, so to speak, swallowed up in music, that I am busy with it all day long—speculating, studying, considering." But this very weighing and considering often prevented his working a thing out; a failing with which his methodical father reproached him: "If you will examine your conscience properly, you will find that you have postponed many a work for good and all." When necessary, however, he could compose with great rapidity, and without any preparation, improvising on paper, as it were. Even

during the pauses between games of billiards or skittles he would be accumulating ideas, for his inner world was beyond the reach of any outer disturbance. During his wife's confinement he would spend his time between her bedside and his writing-table. When writing at night he would get his wife to tell him stories, and would laugh heartily.

He considered the first requisites for a pianist to be a quiet steady hand, the power of *singing* the melody, clearness and neatness in the ornaments, and of course the necessary technique. It was the combination of virtuoso and composer which made his playing so attractive. His small well-shaped hands glided easily and gracefully over the keyboard, delighting the eye nearly as much as the ear. Clementi declared that he had never heard anybody play with so much mind and charm as Mozart. Dittersdorf expressed his admiration of the union of taste and science, in which he was corroborated by the Emperor Joseph. Haydn said with tears in his eyes, that as long as he lived he should never forget Mozart's playing, "it went to the heart." No one who was fortunate enough to hear him improvise ever forgot the impression. "To this hour, old as I am," said Rieder, "those harmonies, infinite and heavenly, ring in my ears, and I go to the grave fully convinced that there was but *one* Mozart." His biographer Niemetschek expresses himself in similar terms: "If I might have the fulfillment of one wish on earth, it would be to hear Mozart improvise once more on the piano; those who never heard him cannot have the faintest idea of what it was."

As a teacher (in Vienna) he was not in much request. He was neither methodical nor obsequious enough; it was only when personally attracted by talent, earnestness, and a desire to get on, that he taught willingly. Many people preferred to profit by his remarks in social intercourse, or took a few lessons merely to be able to call themselves his pupils.

He gave lessons in composition to a few ladies, a cousin of Abbé Stadler's among the number. The manuscript book he used with her is in the Imperial Library at Vienna, and is interesting as showing the cleverness with which, in the midst of jokes and playful remarks, he managed to keep his lady pupils to their grammar. With more advanced pupils he, of course, acted differently. Thomas Attwood began by laying before him a book of his own compositions, and Mozart looked it through, criticising as he went, and with the words, "I should have done this so," rewrote whole passages, and in fact recomposed the book.

Mozart was short, but slim and well-proportioned; as a young man he was thin, which made his nose look large, but later in life he became stouter. His head was somewhat large in proportion to his body, and he had a profusion of fine hair, of which he was rather vain. He was always pale, and his face was a pleasant one, though not striking in any way. His eyes were well formed, and of a good size, with fine eyebrows and lashes, but as a rule they looked languid, and his gaze was restless and absent. He was very particular about his clothes, and wore a good deal of embroidery and jewelry; from his elegant appearance Clementi took him for one of the court chamberlains. On the whole he was perhaps insignificant-looking, but he did not like to be made aware of the fact, or to have his small stature commented upon. When playing the whole man became at once a different and a higher order of being. His countenance changed, his eye settled at once into a steady calm gaze, and every movement of his muscles conveyed the sentiment expressed in his playing.

He was fond of active exercise, which was the more necessary as he suffered materially in health from his habit of working far into the night. At one time he took a regular morning ride, but had to give it up, not being able to conquer his nervousness. It was replaced by billiards and skittles. He even had a billiard-table in his own house. When no one else was there he would play with his wife, or even by himself. His favorite amusement of all, however, was dancing, for which Vienna afforded ample opportunities. He was particularly fond of masked balls, and had quite a talent for masquerading in character.

In society Mozart found amusement of the highest kind, and inspiration, as well as affection and true sympathy. One can quite understand that the refreshment of social intercourse was a real necessity after his hard brain-work. On such occasions he was full of fun, ready at a moment's notice to pour out a stream of doggerel rhymes or irresistibly droll remarks; in short, he was a frank open-hearted child, whom it was almost impossible to identify with Mozart the great artist. His brother-in-law Lange says that he was most full of fun during the time he was occupied with his great works.

His religious sentiments, more especially his views on death, are distinctly stated in a letter to his father at first hearing of his illness: "As death, strictly speaking, is the true end and aim of our lives, I have for the last two years made myself so well acquainted with this true, best friend of mankind, that his image no longer terrifies, but calms and consoles me. And I thank God for giving me the opportunity of learning to look upon death as the key which unlocks the gate of true bliss. I never lie down to rest without thinking that, young as I am, before the dawn of another day I may be no more; and yet nobody who knows me would call me morose or discontented. For this blessing I thank my Creator every day, and wish from my heart that I could share it with all my fellowmen."

Mozart has often been compared with other great men, Shakespeare, Goethe, Beethoven, Haydn, etc., but the truest parallel of all is that between him and Raphael. In the works of both we admire the same marvelous beauty and refinement, the same pure harmony and ideal truthfulness; we also recognize in the two men the same intense delight in creation, which made them regard each fresh work as a sacred task, and the same gratitude to their Maker for his divine gift of genius. The influence of each upon his art was immeasurable; as painting has but *one* Raphael, so music has but *one* Mozart.

# LUDWIG VAN BEETHOVEN

## I

ONE day in the summer of 1787, when Mozart was busy with "Don Giovanni," which was to be produced at Prague in October, he was asked by a friend to hear a young pianist who had come to Vienna from Bonn in the hope of gaining a footing in what was then the German metropolis of music.

Mozart's time was precious, but he was too good-natured to refuse, and he went to his friend's house at the time appointed. The aspirant to musical fame was an ugly, shock-headed boy of seventeen, ill-dressed and awkward in manner. Mozart asked him to play something, which he did. The great man listened politely, waiting for the signs of genius which he had been told to expect, but he had much to think about just then, and his attention wandered. Frankly, he was bored, and probably a little annoyed with his friend for wasting his time in this way. The pianist stopped, and Mozart rose to go, probably saying a few words of kindly encouragement and advice. But the boy was not to be put off so. He knew that he had not done himself justice, and he was determined to show what was in him. He took his courage in both hands and begged Mozart to give him a subject to improvise upon. Mozart, who was amiability itself, did as he was asked, and the boy began. This was a very different story. The boy was on his mettle, and all his shyness and nervousness disappeared as if by magic. He played like one inspired, and at the end of the *séance* Mozart, completely won, said to his friend: "Pay attention to him; he will make a noise in the world some day or other." Mozart never saw the boy again, but his prophecy came true, for the boy was Ludwig van Beethoven.

Beethoven was born December 16, 1770, at the lovely town of Bonn, on the Rhine, in Germany, where his father, Johann van Beethoven, was tenor singer in the Elector of Cologne's private chapel. Very little is known authentically of Beethoven's infant years, except that they were passed in the midst of poverty and misery, the result of the wretchedly small income which his father received, and of the drunken and dissolute habits to which he was a victim. However, this sad deficiency was to some extent counterbalanced by the kindness and liberality of Ludwig's grandfather, who was spared to behold the first three years of Ludwig's existence.

On his father's death, Johann had to confront matters, and consider how he could best make up the deficit it caused in his income. This, no doubt, led him to form a plan respecting Ludwig, who had already evinced a liking for the clavier. Urged by the poverty staring him in the face, now more deplorably than ever, and also by the glowing accounts of the successes of Mozart as an infant prodigy, Johann resolved to make a similar wonder of the infant Ludwig, and at once commenced his musical education. At first the lessons were given in play, but were soon made sad and wearisome, for the poor child was kept at the piano day and night. Often, when his father and his companion Pfeiffer returned from the tavern, the child was called from bed to sit at the instrument till daybreak. Of course, with this kind of tuition, he made but little progress, and it soon became evident that if he was to become as wonderful as Mozart and others had been, a change must be made in the mode of instruction. Fortunately for the world, it took place in time to save the first sparks of genius in the baby boy from being extinguished by the inhuman Johann, and Ludwig was placed under the care of Pfeiffer, an excellent pianist. Under his kind instruction the child made wonderful and astonishing progress, and acquired a most passionate love for music. But when Ludwig was nine years old, Pfeiffer obtained an appointment as bandmaster in one of the Bavarian regiments, and was compelled to leave Bonn. Before doing so, however, he generously saw the young genius provided for and handed over to the court organist, Van den Eeden.

This change was of very short duration, for Eeden dying soon after, the boy once more changed hands, and this time fell into those of Eeden's successor, Christian Gottlob Neefe, a masterly musician, and at one time cantor at the Thomasschule at Leipzig. From what Beethoven afterward said, he does not appear to have been on very harmonious terms with Neefe; and he also relates that he did not profit by his instruction. Whether this be so or not, the master seems to have been proud enough of his pupil, for writing in "Cramer's Magazine" of that time, he says of him: "Louis van Beethoven, son of the court tenor singer of that name, a boy of eleven years old, possesses talent of great promise. He plays the piano with wonderful execution, and reads very well at sight —in short, he plays almost the whole of Sebastian Bach's 'Wohltemperirte Clavier,' which Herr Neefe has put into his hands. All who know this collection throughout all the keys (which might almost be called the *ne plus ultra*) will understand what this implies. Herr Neefe has also given him, so far as his other engagements will permit, some instruction in thorough-bass. He also exercises him in musical composition; and, to encourage him, has had his nine variations on a march published at Mannheim. This young genius deserves help, that he may travel. He will certainly be a second Wolfgang Amadeus Mozart, if he continues as he has begun."

Under Neefe, Ludwig remained till 1787. During that time, though he was chiefly engaged in teaching, he filled the post of assistant organist at the church of St. Remigius—to which he was appointed by the Elector Max Franz, at a salary of a hundred thalers a year—and conducted the rehearsals of the Grossman Operatic Troupe, in the room of Neefe.

It was in this year, as we have seen, that Beethoven made his memorable visit to Vienna and won Mozart's prophetic commendation. Ludwig, however, did not remain long in Vienna, for, receiving information that his mother's health was in a very precarious state, he

at once returned home, and arrived there only in time to see his loving parent breathe her last. She died July 17, 1787. This was a heavy blow to him. How his sensitive spirit received it is best told in his own words. Writing to a friend, Dr. Schaden, he says: "She was, indeed, a kind mother to me, and my best friend. Ah! who was happier than I when I could still utter the sweet name of mother, and it was heard? To whom can I now say it? Only to the silent form whom my imagination pictures to me."

Once more was our young genius surrounded with disheartenings which would have daunted the courage of many. Yet not so with him. He fearlessly and nobly looked matters in the face, and more earnestly than ever set about a task to which he never could, to the end of his days, inure himself—that of teaching. Still, teach he must to provide for his younger brothers and sisters, who were now dependent on him for support, for the father was getting more extravagant than ever in his habits. For years was Beethoven compelled to succumb to this distasteful alternative. But he had his reward; for it was in the pursuance of that which he disliked so much, that he made such acquaintances as Count Waldstein, the Archduke Rudolph, and the Breuning family. His associations with them were of the pleasantest kind, and especially with the Breunings, with whom he was as one of the family, and they were proud of him. It was at their house that he first became acquainted with that literature of his country which afterward he so much delighted to read, and to which he wedded some of his most splendid music. In this cheerful society he lived till 1792, with but little to break the everyday round of teaching.

In 1792 Beethoven again started for Vienna, which he had so suddenly quitted some five years previously, and with a somewhat similar object as before. It was not, however, to see Mozart, but Haydn, and to receive the benefit of his instruction. Arrived in Vienna, Beethoven soon procured lodgings, and enrolled himself among the list of Haydn's pupils. Haydn instantly perceived his marvelous talent. Before long Beethoven felt dissatisfied with Haydn's instructions, and placed himself under the tuition of Albrechtsberger, for the purpose of thoroughly grounding himself in the mysteries of counterpoint and fugue.

It was during this time that the young maestro made the acquaintance of another among the great dilettanti who flocked to hear and to see him. This was Prince Karl Lichnowski, who, together with his wife, took such an interest in Ludwig that they wished him to reside with them at the Lichnowski palace. This kind offer Beethoven accepted, on condition that he should not be compelled to observe court etiquette, and for about ten years this sort of friendly intercourse continued. So great a favorite did he become, that he used afterward to say that "the Princess Christiane would have put a glass case over me, so that no evil might come nigh me." Many were the happy days passed in the Lichnowski palace, and many were the works penned within its walls. It was there that the three wonderful and unsurpassed trios for violin, violoncello, and pianoforte were first performed; also many of his quartets, the appealing Pathétique sonata, his first concerto in C major, for piano and orchestra, and other works. He remained a resident at the palace till 1795, when we find him appearing in public, as a virtuoso, for the first time. Hitherto he had confined his performances to palaces and private mansions. His fame, however, had spread so far and wide that the public *would* see him, and the curiosity of the Viennese was at length gratified on the occasion of his appearing at the "annual concert for the widows and orphans of musicians." From that time to the year 1827, when he died, he never quitted for more than a day or so the town in which he made his début.

Behold this colossal genius, but twenty-five years old, the greatest virtuoso of the day, and already overstepping the summit which others had reached as composers. He was now sought after by the highest and noblest in Vienna. What a contrast to the time when he came there to see Mozart!

But what is this cloud before him? Beethoven has forebodings of a fearful nature. His hearing occasionally fails him. Gradually the cloud creeps nearer and nearer, till, in 1800, his fears culminate—Beethoven is deaf! How heavy a burden was now laid upon him! Other misfortunes he had got over; how was he to shake off this heaviest of them all? Such thoughts as these must have passed through his mind. And what was his reply? "Resignation! what a miserable refuge, and yet the only one left for me." How keenly Beethoven felt his affliction will be best perceived by a few extracts from his letters. Writing to a friend, he says:

"If I had not read that man must not of his own free will end this life, I should long ago have done so by my own hands. . . . I may say that I pass my life wretchedly. For nearly two years I have avoided society, because I cannot shout 'I am deaf!' . . . I have often already cursed my existence."

In his "will," also, he refers to his fearful calamity in the following words:

"Thus, with a passionate, lively temperament, keenly susceptible to the charm of society, I was forced early to separate myself from men, and lead a solitary life. If at times I sought to break from my solitude, how harshly was I repulsed by the renewed consciousness of my affliction; and yet it was impossible for me to say to people, 'Speak louder—shout—I am deaf!' Nor could I proclaim an imperfection in that organ which in me should have been more perfect than in others. . . . What humiliation, when some one near me hears the note of a far-off flute, and I do not; or the distant shepherd's song, and I not."

Gradually was Beethoven compelled to give up his piano-playing and conducting, for he could not hear sufficiently what he or others played, and in 1802 he settled down to composition for the remainder of his life.

The first great work to which he directed his attention after his affliction, was the Third symphony, in E flat major, better known as the "Sinfonia Eroica."

After this massive work, Beethoven published a few piano sonatas, trios, and songs; then we come to that grand form of writing in which he has left us but a solitary specimen—"Fidelio." On November 20, 1805, this opera was given to the world, under the title of "Leonore, or Conjugal Affection," and

met with quite an indifferent reception! After three representations, Beethoven withdrew it from the stage, but it was brought forward again in the following year, with one act completely taken out, and a new overture. Still his enemies at the theater would not have it, and succeeded in preventing its performance. Thus it was put aside for some years. In 1814, with several alterations, and another overture in E—the most beautiful and vigorous of the four Leonore overtures—it was again presented, under the title of "Fidelio." Since then it has found a place on every stage in Europe, and Leonore, the heroine, has supplied the part in which some of the greatest singers have earned their laurels—Schroder-Devrient, Milder-Hauptmann, Pasta, Malibran, and, to come nearer the present day, Mme. Tietjens.

Although this is the only opera Beethoven wrote, it is sufficient to prove his aptness for this branch of composition. The music to "Fidelio" stands supreme in the estimation of some critics, and it is to this alone that its success can be attributed; for, from a dramatic point of view, the opera possesses but little interest beyond that of the heroine Leonore.

This brings us to what some writers regard as the "matured period" of Beethoven's life, 1804-14; the period when his writings bear unmistakably the stamp of his individuality and genius, and to this period belongs a list of colossal works which cannot in this brief sketch be treated of singly. Among the most important are the music to Goethe's "Egmont"—alone sufficient to place its composer in the first rank, had he written nothing more—the Fourth symphony, in B flat major, and the Fifth, in C minor.

The Sixth symphony followed immediately after the Fifth. It is in F major, and may be better known by the title given to it by the composer himself—the "Pastoral." This symphony was followed by the mass in C, in which the composer made such a deviation from the path that Haydn and Mozart had trodden before him. It was first performed in 1810, at the palace of Prince Esterhazy, at Eisenstadt, where the Prince, his kapellmeister Hummel, and a host of artists and dilettanti were assembled to hear this new mass, so different from those of the Mozart school to which they were accustomed.

Five years elapsed between the "Pastoral" symphony and the Seventh, during which a long list of somewhat smaller works flowed without intermission from his prolific pen. These included sonatas, trios, and songs, the music to Kotzebue's "Ruins of Athens" and "King Stephen"; till, in 1813, the Seventh symphony in A major, which he dedicated to Count Fries, was given to the world. It was first performed—together with the "Battle of Vittoria," composed by Beethoven in honor of Wellington's victory—at a concert given for the benefit of Austrian and Bavarian soldiers wounded in the battle of Hanau. At this concert Beethoven himself wielded the baton, Schuppanzigh led the first violins, Spohr the seconds; Salieri marked the time for the cannonades and drums, while Hummel and Sivori occupied subordinate places. In a circular Beethoven afterward wrote concerning it, he says:

"It was a rare assemblage of distinguished artists, every one of whom was anxious to employ his talents for the benefit of the Fatherland; and without any thought of precedence or merit, they all took their places in the orchestra. The direction of the whole was intrusted to me, but only because the music was of my composition. If any one else had written it, I would as cheerfully have taken my place at the big drum; for we had no other motive but the serving of our Fatherland and those who had sacrificed so much for us."

The next year (1814) brought with it "Der Glorreiche Augenblick," a cantata for voices and orchestra, composed at the request of the authorities of Vienna, upon the occasion of the great congress of kings and princes in that year. In recognition of his composition, Beethoven was presented with the freedom of the city of Vienna, and received also other marks of esteem from the gay throng of visitors who crowded the city.

But this joyous time came to an end, and Beethoven was doomed to have further burdens to bear. His brother Karl died, and left him his only child to support. Beethoven cheerfully undertook this charge, and the first thing he did was to place the boy out of the reach of his mother—the Queen of the Night, as he called her—who was considered by Beethoven an unfit person to train up the child. But this "the queen" would not submit to, and the result was that for four years a lawsuit was pending between her and the great maestro as to who should possess the boy.

Eventually, Beethoven gained the day, and at once sent his young relative to the university. But Karl was soon expelled; for the mother's character was rooted in him, and he had chosen to walk in the steps of his shiftless father. Yet after this, Beethoven got his ungrateful nephew admitted to a school where his coguardian was supervisor. It was, however, of little use. Karl went from bad to worse; till after attempting self-destruction, he was placed in an asylum.

During the years of the lawsuit, the composer published and wrote but little. The Eighth symphony, however, made its appearance in 1817; but it is most probable that it was composed some time before it was published.

In the latter part of 1819 Beethoven sat himself down to the mass in D major, intended for the occasion of the installation of his friend the Archduke Rudolph as Archbishop of Olmutz, in 1821; but so engrossed did the composer become in this colossal work for solo voices and chorus, full orchestra and organ, that he did not complete it till two years had passed beyond the event it was intended to celebrate. By Beethoven it was regarded as his most successful effort. It was first performed on April 1, 1824.

The next and last great work with which Beethoven's name is associated is the Ninth symphony, better known, perhaps, as the "Choral Symphony" (it employs voices), which the composer dedicated to Frederick William III of Prussia. It was first performed in Vienna, under the composer's own direction, and met with unprecedented success. Such was the delight of the vast concourse assembled to hear it, that at times their shouts of joy completely overwhelmed the or-

chestra and singers. But Beethoven could not hear this!

About this time, he received an intimation that his nephew was in a fit state to be restored to him; and accordingly, Beethoven made a journey to the asylum, and brought Karl away with him. From the asylum they went to the house of Johann van Beethoven, where they were to reside during the arrangements that were pending for Karl to join Baron Stutterheim's regiment. A few days of his brother's company proved sufficient for Beethoven. He could not put up with his taunts, and on a wet and miserably raw day in December, 1826, Beethoven, with his nephew, started for Vienna in an open conveyance, for his brother would not lend him his close one. This exposure to the cold and rain brought about an attack of inflammation of the lungs from which he never recovered.

On reaching his home at Vienna, he laid himself on the bed which he was never again to leave. His friend Dr. Wawruch was in constant attendance, and performed several operations, which gave Beethoven partial relief; but dropsy set in, and made his case more than ever precarious. Still, his naturally strong constitution enabled him to linger on till March in the next year, 1827. It then became evident that he could not long battle against his disease, which was fast gaining the mastery over him; and on the morning of the 24th his friend Schindler visited him, and found him with a distorted face, sinking, and unable to speak more than a few words. His bedside gathering, which included Hummel, Schindler, Herr Ferdinand Hiller, Stephan Breuning, and A. Hüttenbrenner, saw that he could bear up but little longer; and on the doctor arriving, they begged Beethoven that he would allow the holy sacrament to be administered to him, to which he calmly replied, "I will."

The pastor came, and the holy office was performed with the greatest solemnity. Beethoven then requested his friend Schindler not to forget to thank Herr Schott and the Philharmonic Society for the assistance they had rendered him during his illness; and in a few minutes afterward he lost all consciousness. He continued gradually to sink, till, on the evening of the 26th, Nature sang her requiem over him. Amid a fearful storm of thunder and lightning, his spirit took its flight.

His remains were followed to their resting-place by over twenty-five thousand persons—kings, princes, poets, painters, artists, composers, and the public of Vienna—all anxious to pay their last tribute of respect. A simple stone was all that was deemed necessary to mark the spot where his ashes lie; but when time shall have swept that and all his associations away, his sublime music will still preserve his name in every home, and in every heart.

## II

It is deplorably commonplace to speak of Beethoven as a colossus, but so in truth he is, standing with one foot on the old world of music and one on the new. His early works are essentially of the eighteenth century. Many of them might have been written by Haydn. His latest works are so modern that we have hardly got abreast of them yet. What Beethoven did for music obviously cannot be summed up in two words. His extension of the forms of music, his breaking of the fetters in which his predecessors loved to dance were enormously important, but perhaps more far-reaching still was his introduction of the personal element into music.

Before Beethoven's day men had pictured themselves in their music—no one can write music or anything else without doing so—but they did so unconsciously and we perceive them as in a glass darkly. Beethoven mirrored his soul in music of set purpose. Music was to him just as much a means of expressing his feelings as poetry was to Shelley. Sometimes he has told us in words what he is writing about it, as in the Pastoral symphony, the "Adieux" sonata, and the "Canzone di ringraziamento" in the posthumous quartet in A minor, and then even the most stiff-necked critics of the classical school have to admit that he is writing programme music. But in the truest and best sense of the word all Beethoven's music, all at least that was written after he reached maturity, is programme music. All of it is a musical expression of ideas or feelings. As to what these ideas were people will differ. One man will read a symphony or a sonata in one way, and one in another, but read them we must, or if we cannot we call them obscure, as for generations the world did, and still does, in the case of the posthumous quartets.

Programme music is now a term of abuse in the mouths of many men, partly because of the excesses of modern composers, who in default of ideas of their own have been reduced to tell in music stories intrinsically incapable of musical expression. But when Beethoven in his "Eroica" paints for us his ideal hero in all the changing scenes of life, or when in the symphony in A he sings the praises of the dance, from the dance of the spheres when the morning stars sang together and all the sons of God shouted for joy to the dance of happy peasants in the riotous joy of life, he is putting music to its noblest use, he is lifting music from being merely an agreeable entertainment, and using it for a noble ethical purpose, as Wordsworth used poetry and Watts used painting.

The value of Beethoven's music and of all good music is a moral value. Great musicians are great teachers and great educators, and it is only when we realize this, and can understand the lessons that they teach, that music begins to have that educational value of which we hear so much and know so little.

Beethoven's method of working was entirely different from that of Mozart. He had nothing of the latter's inspired facility. His method was painstaking and laborious. His sketch-books, some of which are preserved in the British Museum, show plainly the extraordinary amount of pains he took to elaborate his ideas. It was his habit to carry one of these always with him, and to jot down anything that occurred to

him during his walks or meals. Then he would work at these ideas with the most minute care, writing and rewriting until the original idea took the shape that satisfied him. He hardly wrote a bar that was not submitted to this process of revision, while in some cases he would rewrite a passage, such as the great air "Komm' Hoffnung" in "Fidelio," some twenty times.

Another interesting fact is proved by these priceless sketch-books; namely, that it was his habit to work at three or four things at the same time, consecrating to each and all of them the same loving and conscientious care. A mind that worked in this way was bound to be slow in developing, and as a matter of fact it was not until he reached his thirtieth year that Beethoven really found himself. In his earlier works, among much that he inherited directly from Haydn and Mozart there are passages of thoroughly characteristic originality; his first two symphonies are precious to students of his development, but it is not until we reach the period of the "Eroica" that we find Beethoven in possession of a style of mature individuality.

With that noble work he broke forever with the traditions of the past, and soared into realms unknown before. The story of its dedication is well known, but it is too characteristic to be omitted. The work was written as a tribute of admiration to Napoleon; it was finished in the spring of 1804, and the fair copy was inscribed with the words "Sinfonia grande Napoleon Bonaparte." Beethoven was thinking of sending it to Paris, when the news reached Vienna that Napoleon had assumed the title of emperor. Beethoven's idol was shattered; his hero, the savior of France, was an ambitious tyrant. In the passion of his disappointment he tore the title from his symphony and trampled it under foot. Later the symphony was rechristened an "Heroic Symphony to celebrate the memory of a great man." After the production of the "Eroica" Beethoven may be regarded as fully emancipated from the bondage of the eighteenth century.

Here Beethoven on his own showing has painted the portrait of a great man. The symphony is not, like Strauss's "Heldenleben," a connected story. Beethoven's respect for symphonic form was too great for him to compel it to subserve whatever programme he had in view. His symphony is a series of scenes and impressions, not necessarily connected but all illustrating one main idea. The opening movement with its heroic ardor, its noble enthusiasm, and its magnificent joy in life, is followed by the funeral march, to which Beethoven referred when he said on receiving the news of Napoleon's death: "I have already written music for this event." In this noble movement he ushers his hero to his last rest with all the pomp and solemnity of which music is capable. What the scherzo signifies has been often debated. But whatever the scherzo may be, there is no doubt of what Beethoven means by the finale. Here the "eternal feminine" makes its appearance, and in the union of the masculine and feminine elements, wonderfully typified in the two subjects, he shows us the marriage of two minds, each exalted and ennobled by the other to heights of celestial beauty. Beethoven never surpassed the accents of divine purity in which this union of human souls is sung. We seem to have here a musical realization of that burning desire which in his own case was never to be fulfilled: "O that at the last I may find her who is destined to be mine, and who shall strengthen me in virtue!"

The Fourth and Fifth symphonies are far more immediately autobiographical than any of the others. for in them we have the tale of Beethoven's unhappy passion for the Countess Theresa. The Fourth is the pæan of joy and triumph sounded over their betrothal; the Fifth is a picture in brief of that stormy and passionate episode in Beethoven's career which wrung his heart and tried his manhood more profoundly than any of the troubles that darkened his life. Never did poet sing of his love in strains nobler and more heart-stirring than these.

The Fourth symphony is the gayest and brightest that Beethoven ever wrote. It is pleasant to think that even that much-enduring soul had its moments of sunshine, and in such a moment was this symphony written. The slow movement is a love-song of profound and tender feeling, but the rest of the work is joyous and frolicsome, even rollicking in its humor. There is hardly a touch of the rough horse-play which characterizes the lighter movements in some of his later works, but the symphony—and particularly the finale—suggests irrepressible life and vigor, abundant health and high spirits. Rarely in after life was Beethoven to know this radiant mood of happiness.

Very different is the world into which we are plunged in the C minor symphony. Here all is storm and tempest, and the tide of passion sweeps along with resistless fury. Sir George Grove, in his most sympathetic and illuminating book upon Beethoven and his symphonies, has pointed out how strikingly the first movement is illustrated by a passage in the work entitled "Beethoven's unsterbliche Geliebte," which is an account of the relations between Beethoven and the Countess Theresa. Few of the contemporary descriptions of the composer that have come down to us give a more lifelike impression of his stormy and imperious nature, and we cannot forbear quoting some passages from it. The story, it should be explained, is told by the Countess Theresa herself.

"One stormy winter's day in 1794, while the snow stood deep in the streets of Vienna, Countess Theresa Brunswick, then a girl of fifteen, was waiting for Beethoven to come and give her her pianoforte lesson. Weather never stopped him, but when he appeared it was plain that as fierce a storm was raging in his soul as in the streets. He entered with hardly a movement of his head, and she saw at once that everything was wrong.

"'Practised sonata?' said he, without looking at her. His hair stood more upright than ever, his splendid eyes were half-closed, and his mouth—oh, how wicked it looked! She stammered a reply: 'Yes, I have practised it a great deal, but—' 'Let's see.' She sat down to the piano, and he took his stand behind her. The thought crossed her mind, 'If only I am lucky enough to play well!' But the notes swam before her eyes, and her hands trembled. She began hurriedly. Once or twice he said *'Tempo,'* but it made no difference, and she felt that he was getting more

impatient as she became more helpless. At last she struck a wrong note. She knew it at once, and could have cried. But then the teacher himself struck a wrong note, which hurt his pupil both in body and mind. He struck—not the keys, but her hand, and that angrily and hard; strode like a madman to the door of the room, and from thence to the street-door, through which he went, banging it after him."

Such are the man and woman, and such are the scenes depicted in the Fifth symphony. No words of ours can make clearer the contrast between the first and second subjects of the opening movement, the one tremendous in its overbearing passion, the other meek, yearning, and tender. Beethoven has here painted himself and his beloved in colors that can never fade. Like the story of their love, the music whirls upon its tumultuous course, fierce and terrible, at times almost incoherent for all its strict form, rising and falling in waves of passion, yet with touches of ineffably pathetic tenderness—surely never was the tragedy of a man's love told in accents of such irresistible sincerity and force. But the course of their love, if it did not run smooth, was not all storm and tempest. In the slow movement we have its calmer and more dignified side, when hope blessed the composer with visions of peace and happiness, here set forth in the form of variations upon a noble and beautiful melody such as only he could write. Between the composition of this movement and the next came the rupture of the engagement, and the final shattering of all Beethoven's dreams. In the scherzo, that embodiment of indescribable mystery and horror, he treads the valley of the shadow of death, relieved only by the grim and cynical humor that peeps out in the trio. But Beethoven was a man of heroic mold; he was not to be crushed by sorrows that would have driven a weaker man to destruction, and after a passage of unutterable weirdness, in which the pulse of life is at its lowest, he bursts forth into a magnificent song of triumph. God is still God, and the world is fair, he seems to say. For a moment the shadows of the scherzo gather again, but his manhood triumphs once more, and the symphony ends in the radiant splendor of a glorious day.

We hear a great deal nowadays of the educational value of music, and a very definite educational value it undoubtedly has. But its educational value depends entirely upon the manner in which we listen to it, and upon what it means to us. Viewed only as a clever and ingenious development of certain themes, we do not think that the C minor symphony will educate any one to a very serious extent, but viewed as a record of Beethoven's struggle with misery and despair, and of his ultimate victory, it will educate any one who is susceptible of education much more than the average lecture or sermon. It would be impossible for any one in whom the moral sense was not completely dead to rise from hearing it without feeling that his faith in himself and in mankind was strengthened.

Very different is the Sixth symphony, the "Pastoral," a lovely picture of the sights and sounds of out-of-door life. Beethoven was a passionate lover of the country. His summers were always spent in one or other of the villages near Vienna, where he passed whole days in the open air, wandering in the fields or sitting in the fork of a tree, sketch-book in hand. In the Pastoral symphony his worship of nature is transmuted into music, but it is music that is something more than merely picturesque. As he said himself, he dealt with impression rather than with painting. It is the emotion engendered by nature rather than nature herself that he describes, and this reaches its highest point in the glorious song of thankfulness that succeeds the marvelously realistic picture of the storm.

Different as the Seventh and Eighth symphonies are in scope and general character, they are alike in giving us an insight into one feature of Beethoven's personality, which it is impossible to ignore if we wish to know what the man really was. While comparatively few of Beethoven's contemporaries seem to have realized the grandeur of his moral nature and the towering force of his intellect, all of them agree in recording the rougher and more uncouth traits of his character. Hundreds of stories have come down to us illustrating his boorish manners and his fondness for the broadest and most obvious form of joking. Perhaps he inherited a taste for intellectual horseplay from some remote Flemish ancestor, but at any rate it must be admitted that if from one point of view he appears as the Michael Angelo of music, from another he is certainly its Teniers.

In the finales of both of these symphonies we find him in the guise of the latter. Here his love of riotous fun bursts forth in uncontrolled vivacity. Here he gives himself up whole-heartedly to a boisterous humor that can be paralleled in the works of no other great composer. His music teems with quaint surprises and whimsical tricks. It is the incarnation of practical joking, very different in character from the rippling merriment of the Fourth symphony, and though less engaging it is nevertheless profoundly interesting as a revelation of a curious corner of Beethoven's mind. In other ways the symphonies are utterly different, the Seventh being one of the most romantic of Beethoven's inspirations, while the Eighth is intimate and personal in character and conceived on a much smaller scale than its predecessor.

Wagner's description of the Seventh symphony as an apotheosis of the dance gives the key to its meaning, but we must take the word dance in its widest signification. In the majestic introduction we seem to be ascending a mighty staircase, and when the gates of the palace are flung open the scenes that pass before our eyes seem to embrace all earth and heaven in their scope. In the first movement the rhythm of the universe is set to music, from the ordered beauty of the rolling spheres of heaven to the voices of nature and the wild music that burdens every bough. The allegretto suggests the dim mysterious rites of some ancient religion, with strange processions in the shadow of rock-hewn temples; while in the scherzo we are in the primeval forest with fauns and dryads, and in the finale with boisterous peasants in a rustic merrymaking.

The Eighth symphony, even to Sir George Grove, who disliked programmes, suggested a conscious piece of autobiography. He calls it the picture of a day in the composer's life. Such it may well be. It is a *genre* picture of the Dutch school, curiously indoor in feeling compared with most of Beethoven's works,

and elaborated with the most delicate nicety of detail. Beethoven's peculiar affection for this work, which was little understood by his contemporaries, suggests its strongly personal nature, and in it we seem to come closer to Beethoven the man than in almost anything that he has left us.

In the Choral symphony we are in a world far removed from the intimate subjectivity of the symphony in F. Before that last and greatest of his symphonies was written the clouds had gathered heavily over Beethoven's head. His deafness isolated him entirely from the world of men. He was poor and ill-cared for, neglected if not actually deserted by the friends whom his suspicions had estranged. Bitterest of all was the grief caused by the behavior of his scoundrelly nephew, who repaid the more than paternal love lavished upon him by his uncle with the blackest ingratitude and deceit. Yet from this abyss of sorrow arose the voice that was to sing for all time the song of human joy.

The Choral symphony is in one sense the easiest and in another the most difficult of Beethoven's works to grasp. By using some stanzas of Schiller's "Ode to Joy" in the finale, he makes plain what is the general aim of the work. It is the quest of the human soul for joy, which in this marvelous and unequaled finale finds its goal. But what the various stages of that quest are, what Beethoven intended by the first three movements of the work, is a question that is not yet satisfactorily settled. It is this doubt, this difficulty that has earned for the Choral symphony, as for certain others of his later works, the title of obscure. So long as the hearer feels that the music to which he listens has a definite meaning, which he fails to grasp, so long will he have that sense of baffled endeavor which will not be dismissed by all the assurances of programme-writers that he should regard music simply as music, and not to trouble to look behind the mere notes of the work for the secret of the composer's inspiration. Wagner once wrote a programme for the Ninth symphony, illustrated by numerous quotations from Goethe, of which the gist is that the first movement expresses the titanic struggle of the soul, athirst for joy, against the veto of that hostile power which rears itself between us and earthly happiness; the second a feverish flight from old ideals to a new and unknown bliss; the third a memory of purest happiness from early days. In the last movement, in a series of variations on a tune of unsurpassable nobility and beauty, Beethoven gives us his conception of joy in all its manifestations, thus crowning his career as a composer with a sublime picture of the possibilities of human nature.

The personality of Beethoven is revealed no less clearly in his sonatas and quartets, some would say even more clearly than in his more elaborate orchestral works. In the pianoforte sonatas particularly, we seem to come almost nearer to the composer than in anything that he wrote, and there are certain movements in listening to which one can almost fancy that one is hearing with the ear of faith one of those marvelous improvisations in which the composer poured forth his soul in music, oblivious of all save the passionate emotions that burned within him.

To describe the marvelous series of his chamber works and to record the impressions which they produce would take a volume in itself, and we dare not linger over the too fascinating task. Yet we will venture to say something about one of them—the Kreutzer sonata—not because it is one of the most famous things that Beethoven ever wrote, but because it has been the subject of most unsympathetic and unjust criticism in Tolstoi's celebrated novel, called by its name. If it were necessary to prove that Tolstoi is totally without the power of appreciating music, a reference to his "Kreutzer Sonata" would be quite enough. Surely the fact that he speaks of Beethoven's inspired work as sensual, and as having been written to arouse sensual feelings, brands Tolstoi forever as a Philistine of the Philistines. No man's music is freer from the taint of sensuality than Beethoven's, and no work of his moves in an atmosphere of more radiant purity than the Kreutzer sonata. If we may venture to propose a reading in mere words of that incomparable masterpiece, we would term it the story of the adventures of a soul. In the first movement we seem to see the soul of man, a newly arrived guest moving about in a world not realized. Confronted by the glitter and splendor of life she halts, timid and uncertain. How self-satisfied and complacent is the theme that typifies the marshaled orderliness of modern society! "See my riches, my power," it seems to say; "how compact is my organization, how firm my foundations; there is no joint in my armor, I am perfect and complete." But the soul asks timidly, "Is this all? Has life no more to give?" and to all the boasts of the triumphant colossus she still replies, "Is this all?" In the next movement the soul turns to Art—Art in her myriad phases, radiant in beauty, gleaming with the thousand hues of the palette of romance. The soul wanders through scene after scene of ever-changing delight, each one more enchanting than the last. But still satisfaction comes not. In the last movement comes the answer to her often-repeated question. Nature rises before her like a tree springing from the soil, throwing aloft a thousand arms and rushing to the sun. Rapture crowds upon rapture, climax is hurled upon climax. The horizon widens, the air grows purer, till in the end the mighty symbol of growth and strength and purity covers the heavens and fills the earth.

The soul of Beethoven is mirrored no less clearly in his choral and dramatic works than in those for instruments alone. In all that he wrote, in "Fidelio" and the "Missa Solemnis" as much as in his symphonies and sonatas, we feel the man's heart beating behind his music more unmistakably than in the works of any other composer. In the "Missa Solemnis" mass Beethoven put into music his deepest feelings on religion, which were all the more profound and sincere because they had soared beyond the world of dogma. In the "Credo" he set the words of the Catholic creed, but there is nothing Catholic in his music. Behind the mere words we seem to see that mighty symbol of growth and strength and purity and death, trammeled by no priestly doctrines or worn-out formulas. The tremendous accents of the "Credo," in their veiled and mysterious majesty, recall very

BEETHOVEN IN HIS STUDY

From the Painting by Karl Schloesser

strikingly that curious confession of faith, if so it can be called, which Beethoven copied out himself and kept constantly before him:

> I am that which is.
> I am all that is, that was, and that shall be.
> No mortal man hath lifted my veil.
> He is alone by Himself, and to Him alone do all things owe their being.

Beethoven's faith was one that, as the poet sings, "had center everywhere, nor cared to fix itself to form." In the "Sanctus," no less than in the "Credo," we feel the grandeur of the religious instinct that is here clothed in music. There is very little Christian feeling in that awful vision of Deity. It recalls rather some vast image of Buddha, tremendous in its eternal tranquillity, lifting its marble forehead far above the clouds of warring sects and systems. The mass is throughout, like all Beethoven's music, curiously personal in tone. It is no world-hymn of prayer and praise, like Bach's mass in B minor. It is the voice of one man, the record of a personality, molded in undying bronze. It is not the greater music for that, but as a human document it stands alone among the many famous settings of the Roman service. This in fact sums up Beethoven's musical legacy to the world. He made music definitely a vehicle of personal emotion—not that the great men who had gone before him had not written themselves, their thoughts, feelings and aspirations, large upon their works. They had done so, but as it were unconsciously. With Beethoven music took its stand, as a means of personal expression, by the side of painting and poetry. It is scarcely too much to say of him, so considered, that he found music a science and left it an art.

## III

The following description of Beethoven, with its illustration of certain of his personal traits, is taken from the writings of Sir George Grove.

He was below the middle height—not more than five feet five inches; but broad across the shoulders and very firmly built—"the image of strength." His hands were much covered with hair, the fingers strong and short (he could barely span a tenth), and the tips broad, as if pressed out with long practising from early youth. He was very particular as to the mode of holding the hands and placing the fingers, in which he was a follower of Emanuel Bach, whose "Method" he employed in his earlier days. In extempore playing he used the pedal far more than one would expect from his published sonatas, and this made his quick playing confused, but in adagios he played with divine clearness and expression.

His attitude at the piano was perfectly quiet and dignified, with no approach to grimace, except to bend down a little toward the keys as his deafness increased. This is remarkable, because as a conductor his motions were most extravagant. At a pianissimo he would crouch down so as to be hidden by the desk, and then as the crescendo increased, would gradually rise, beating all the time, until at the fortissimo he would spring into the air with his arms extended as if wishing to float on the clouds. When, as was sometimes the case after he became deaf, he lost his place, and these motions did not coincide with the music, the effect was very unfortunate, though not so unfortunate as it would have been had he himself been aware of the mistake.

In the orchestra, as at the piano, he was urgent in demanding expression, exact attention to piano and forte, and the slightest shades of nuance, and to tempo rubato. Generally speaking, he was extremely courteous to the band, though to this rule there were now and then exceptions. Though so easily made angry, his pains as a teacher must have been great. "Unnaturally patient," says one pupil, "he would have a passage repeated a dozen times till it was to his mind; "infinitely strict in the smallest detail," says another, "until the right rendering was obtained." "Comparatively careless as to the right notes being played, but angry at once at any failure in expression or nuance, or in apprehension of the character of the piece; saying that the first might be an accident, but that the other showed want of knowledge, or feeling, or attention." What his practice was as to remuneration does not appear, but it is certain that in some cases he would accept no pay from his pupils.

His simplicity and absence of mind were now and then oddly shown. He could not be brought to understand why his standing in his nightshirt at the open window should attract notice, and asked with perfect simplicity "what those boys were hooting at." At Penzing in 1823 he shaved at his window in full view, and when the people collected to see him, changed his lodging rather than forsake the practice. Like Newton he was unconscious that he had not dined, and urged on the waiter payment for a meal which he had neither ordered nor eaten. He forgot that he was the owner of a horse until recalled to the fact by a long bill for its keep. In fact he was not made for practical life; never could play at cards or dance, dropped everything that he took into his hands, and overthrew the ink into the piano. He cut himself horribly in shaving. "A disorderly creature" was his own description, and "an addlepate" that of his doctor, who wisely added the saving clause "though he may still be the greatest genius in the world."

His ordinary handwriting was terrible, and supplied him with many a joke. "Yesterday I took a letter myself to the post-office, and was asked where it was meant to go to. From which I see that my writing is as often misunderstood as I am myself." It was the same twenty years before—"this cursed writing that I cannot alter." Much of his difficulty probably arose from want of pens, which he often begs from Zmeskall and Breuning; for some of his manuscripts are as clear and flowing as those of Mozart, and there is a truly noble character in the writing of some of his letters.

John Russell, a traveler in Germany, presents a vivid picture of Beethoven at about the age of fifty, and with an extract from that writer's account we close our sketch of "the greatest master of the classical school."

"I have heard him play, but to bring him so far required some management, so great is his horror of being anything like exhibited. Had he been plainly asked to do the company that favor, he would have flatly refused; he had to be cheated into it. Every person left the room except Beethoven and the master of the house. . . . The gentleman, as if by chance, struck the keys of the open piano beside which they were sitting, gradually began to run over one of Beethoven's own compositions, made a thousand errors, and speedily blundered one passage so thoroughly that the composer condescended to stretch out his hand and put him right. It was enough; the hand was on the piano; his companion immediately left him, on some pretext, and joined the rest of the company, who, in the next room, from which they could see and hear everything, were patiently waiting the issue of this tiresome conjuration.

"Beethoven, left alone, seated himself at the piano. At first he only struck now and then a few hurried and interrupted notes, as if afraid of being detected in a crime; but gradually he forgot everything else, and ran on during half an hour in a phantasy, in a style extremely varied, and marked, above all, by the most abrupt transitions. The amateurs were enraptured; to the uninitiated it was more interesting to observe how the music of the man's soul passed over his countenance. He seems to feel the bold, the commanding, and the impetuous, more than what is soothing or gentle. The muscles of the face swell, and its veins start out; the wild eyes roll doubly wild; the mouth quivers, and Beethoven looks like a wizard overpowered by the demons whom he himself has called up."

# KARL MARIA VON WEBER

## I

THE life of Karl Maria von Weber falls easily into two divisions—the first represented by the period in which, instigated partly by the extravagancies and vagaries of an unprincipled father, and partly by an inherited carelessness of disposition, the composer was living a nonchalant life in the easy-mannered courts of Southern Germany; the second, dating from his twenty-fifth year, being the time of the development of his individuality and of his genius.

His father, Franz Anton Weber, was originally in the army, from which he had retired wounded and entered the civil service. He knew nothing of finance and little of law, but his position enabled him to secure an appointment as financial councilor and district judge to the Elector of Cologne. He was a nobleman, and played the violin exquisitely, qualities which at that time sufficed to compensate for the neglect of his duties. When the Elector died, his successor had no fancy for this extraordinary judge and councilor, most of whose time was spent behind the scenes at the Opera House, and dismissed him with a small pension. In the course of years of struggle, now as impresario of a traveling operatic company, now fulfilling the duties of kapellmeister at various small courts, Franz Weber squandered away all that was left of the fortune of his wife, whom want and anxiety soon brought to her deathbed. In 1785, being now fifty years of age, he married a pretty and delicate girl of sixteen, who at Eutin, Germany, on December 18 of the next year gave birth to a weakly infant suffering from a disease of the hip which resulted in incurable lameness. This child was Karl Maria Weber, the future composer of "Euryanthe" and "Der Freischütz."

In common with a host of other musical children, both then and since, Weber suffered indirectly in consequence of the brilliant career of the boy Mozart. His father was determined to have a musical prodigy in the family, and as poor little Karl showed an aptitude which none of his brothers had possessed, he was doomed to singing-lessons and lessons on the piano almost before he could talk. His father resumed his wanderings at the head of an operatic troupe, taking his delicate wife and child with him. Injurious as it must have been to his health, it must be admitted that the mode of his early life proved of service to the boy in many ways. In the first place, his father was wise enough, although insisting strenuously upon the paramount importance of music, not to neglect the other branches of education; and moreover, while he acquired a certain self-reliance from this roving mode of life, early intimacy with the stage gave him a knowledge of theatrical effect of the greatest value to one destined to become a composer of dramatic music.

His mother died before he was twelve years old, and he was thus entirely given over to the influence of an unscrupulous father whose chief merit was that,

in his way, he was fond of his son and gave him a thoroughly good musical education. At the same time this was largely neutralized by his forcing the boy to write music of all kinds at an age when his talents were immature.

Still, more than one musician of influence was attracted by his exceptional abilities; among others he secured the patronage of the Abbé Vogler, a Viennese composer—a musical charlatan, perhaps, but a man of keen insight. To his influence Weber owed his appointment, in his seventeenth year, as conductor of the opera at Breslau. The young enthusiast managed with great spirit to overcome the difficulties of his position, that of a lad in his teens set as director over the heads of men two or three times his age; but his strict discipline made him many enemies, whose malevolent tactics compelled him after two years to throw up his post. It was about this time (1807) that he wrote his first compositions of importance, the two symphonies in C.

In his twenty-first year Weber was suddenly transferred from solitary insignificance into the midst of a brilliant and dissipated court. At the instance of one of his patrons he was made secretary to the Duke Louis, brother of the King of Würtemburg. He was expected entirely to regulate the Duke's private affairs, and to act as mediator between him and the King when necessary, which was often. His Majesty, whose temper was none of the sweetest, grew to hate this persistent secretary, who in his turn smarted under the indignities heaped upon him by the King. On one occasion, as Weber was leaving the royal presence after a stormy interview in which the composer had been more than usually insulted, he perpetrated a practical joke which might have resulted in very serious consequences. Limping angrily through the anteroom adjoining the apartments where he had left the King fuming, he was accosted by an ill-favored dame, who inquired where she could find the royal washerwoman. "There!" cried the exasperated Weber, pointing to the door of the King's private room. The old lady unsuspectingly entered, and was met with a violent torrent of abuse from the King, and it was with difficulty that she could stammer out an explanation of her intrusion. The King at once guessed who was responsible for the trick, and ordered Weber to be thrown into prison. The Duke's intercession procured his release, but the King's animosity was relentless in seeking an opportunity for revenge.

This was not long in coming. Weber discovered that his father had for some time been misappropriating money which the Duke had intrusted to his secretary to pay off a mortgage on his estates. To shield his father, Weber took all the blame upon himself. After a mock trial, at which the King presided, he was sentenced to exile; and so in February, 1810, father and son were ignominiously conducted to the frontier by the police. They took refuge at Mannheim, a city in which Weber could hope to devote himself entirely to his art.

The elder Weber lived for two years longer; and nothing does more credit to his son's disposition than the tender care with which he surrounded this father, who had been the cause of endless trials and troubles borne without a reproach. On hearing of his father's death, he wrote in his diary: "He fell asleep tranquilly, it is said. May God grant him above that peace which he had not below! It is beyond measure painful to me that I could do no more to procure his happiness. May God bless him for all the great love he bore me, which I did not deserve, and for the education he bestowed on me."

Weber's artistic career may be said to have begun on the day in 1810 when he settled in Mannheim. The example of his friend Meyerbeer—who, though not yet twenty, was already one of the first pianists of his day—stimulated him to higher flights in composition; and before the year was out he had produced his first pianoforte concerto, six sonatas for piano and violin, and several songs. In the same year, too, the idea of "Der Freischütz" had its birth. Weber happened, when in company with a young poet friend, to come across a new book of "Gespenster Geschichten" (Ghost Stories) by Apel, one of the tales in which, entitled "Der Freischütz," so struck the fancy of both as an ideal subject for romantic opera that they spent the greater part of the night in sketching out the plan of a libretto. Weber's friend was very anxious to undertake the writing of this, but press of work prevented him, and the task was set aside, as it proved, for ten years—a lucky accident, for the composition of the opera was thus deferred until Weber's powers had reached their fullest development.

For the next four years Weber was a wanderer. His activity was untiring. Concerts were given in almost all the principal towns of Germany, and at the same time he worked hard at composition, producing some of the most successful of his orchestral works. He visited Prague, Leipzig, Dresden, Berlin—where his first important attempt at opera, "Silvana," was performed with some success—Weimar, Gotha, Vienna, and eventually in 1814 returned to Berlin.

At this time patriotic feeling ran very high among the Germans. Paris had fallen, the dreaded French invader was repulsed, and Napoleon exiled to Elba. Men would listen to no songs but those which told of war and the heroic deeds of German patriots. Among the vast number of such poems the finest and the most popular were those given to the world by Theodor Körner under the title of "Lyre and Sword." Weber procured these, read and re-read them, and wedded them to music so appropriate and so inspiring that they became at once the national songs of the day, raising their composer's popularity to an unprecedented height.

This visit to Berlin was paid during a leave of absence from Weber's duties as conductor at the Prague opera, where he was endeavoring to overcome the prejudice of the public with regard to German, as opposed to Italian, opera. A taste vitiated by the music of a degenerate Italian school could not be expected at once to appreciate the beauties of this newer and higher form of the art; still it must have been a cruel disappointment to Weber that a faultless performance of Beethoven's "Fidelio," upon which he had spent infinite pains, should be received with complete coldness. "I brought out on the 26th," he wrote to a friend, "Beethoven's 'Fidelio,' which went splendidly. The music is indeed full of beautiful things, but they don't understand it; it is enough to make

one frantic. Punch and Judy would suit them better!"

A fresh access of popularity came to him in Prague as a consequence of the performance of his great patriotic cantata, "Kampf und Sieg," in 1815; but Weber felt that he was justified in seeking for a position more worthy of his fame, and in the course of the following year sent in his resignation as kapellmeister. By good fortune the corresponding post in the opera at Dresden fell vacant just at this time. The director of the Opera House was very anxious to establish German opera there in place of what had usually occupied the boards, and in Weber he found the very man to carry out such a plan. The King of Saxony, who owed his position entirely to Napoleon and was a declared ally of the French, cherished no kindly feelings toward his neighbors the Prussians, and was thoroughly opposed to this German operatic project. His objections were, however, overcome, and in 1816 Weber accepted the important post that was offered to him. In the next year he was married to Caroline Brandt, a famous singer, the modesty and innocence of whose character had acted as a charm in exorcising the effect of a previous regrettable entanglement of Weber's. The young couple, whose happiness seemed unclouded, took up their abode in Dresden, where they soon became universally popular.

It was in Dresden that Weber made the acquaintance of Johann Friedrich Kind, whose literary ability and intimate knowledge of the stage strongly recommended him to Weber as a collaborator. In casting about for an operatic subject, the composer came upon the forgotten sketch of "Der Freischütz." Kind was delighted with the story, and in two months delivered over to Weber a complete libretto, which elicited a ready response from the musician. From this time until the summer of 1820 the composition of this opera was Weber's chief thought.

Happy as his prospect at first appeared, Weber before long found himself assailed on all sides by covert attacks and slights. The source of these was the King's prime minister, who had taken a strong dislike to Weber and lost no opportunity of increasing the King's rancor against this upholder of German opera, this composer of such emphatically German songs as those from "Lyre and Sword." But, in face of the marked advance in completeness and brilliancy shown by the performances at the Opera House, the King was obliged to defer to public sentiment, and to confirm Weber's appointment for life. By this means Caroline Weber was enabled to fulfill her husband's wish and leave the stage, to devote all her sweetness to the task of creating happiness in her home. Against this had to be set the fact that the influence of Weber's friends at court was waning, and that anonymous insults from his enemies and marked slights from the King were producing their effect upon the composer's delicate constitution.

A distinguished pupil of Weber's gives an account of his first meeting with him about this time. "Ascending the by-no-means-easy staircase which led to his modest home on the third story of a house in the Alt-Markt, I found him," he says, "sitting at his desk occupied with the pianoforte arrangement of his 'Freischütz.' The dire disease which all too soon was to carry him off had made its mark on his noble features; the projecting cheek-bones, the general emaciation, told their sad tale; but in his mighty forehead, fringed by a few straggling locks, in the sweet expression of his mouth, in the very tone of his weak but melodious voice, there was a magic power which irresistibly attracted all who approached him."

At last arrived the memorable evening of the production of "Der Freischütz," and with it the climax of Weber's life. The day chosen, June 18, 1821, was the anniversary of the battle of Waterloo. After the dress rehearsal on the preceding day many of Weber's friends were full of gloomy anticipations; for, though the singers and orchestra had been at their best, some of the most important accessories had been in anything but good working order. It was feared, moreover, that the music might prove to be over the heads of the audience. Weber was perhaps the only one who was confident and undisturbed. He knew the value of his work, and he judged rightly. At the performance everything went smoothly, and the result was a triumph so brilliant as to exceed his fondest hopes.

Two years later he achieved what appeared to be an even greater success with his opera "Euryanthe"; but it was not long before the venomous attacks of his enemies again began to harass him. Too generous to retaliate in kind, Weber, with his sensitive nature, suffered terribly under the injustice and rancor of which he was the mark—the more so as some of those whom he had most benefited, including the composer Spohr, were among the most bitter against him.

In the following year Weber was gratified by receiving from Charles Kemble, the lessee of Covent Garden Theater, an invitation to write the music for an opera, which should have an English libretto, to be produced at that house. The great popularity in England of "Der Freischütz" (which was given in three London theaters simultaneously) and the composer's strong sympathy with the English inclined him to accept the proposal. The remuneration offered him would be most acceptable, as nearly all his paltry salary and all the profits from his previous operas had been swallowed up by his honorable determination to discharge the debts his father had left behind him at his death.

In his doubt as to whether his impaired health would now stand the strain of the effort, he consulted his doctor, who told him that his only chance of five or six years more of life lay in absolute cessation from work and a long visit to the South. Failing this, a few months might be all that was left to him. Recognizing the terrible position in which his death would leave his wife and children were he not able to make some provision for them, he resolutely answered the doctor: "As God will. From what you say, I cannot hope to secure a future for my wife and family by dragging on a useless life for a few years. In England I may expect a return for my labors which will leave them in possession of means that I could not otherwise procure them; thus it is better I should accept the task." He bound the doctor to the strictest secrecy as to what had passed between them, and at once set to work to study the English language, and make himself master of the libretto of the new opera, the subject of which was "Oberon."

By the beginning of 1826 the opera was ready. In

spite of the consuming pain of which he was perpetually the victim, Weber was able to produce a work of great delicacy and beauty, under the music of which there seems to lie a vein of happiness that is almost incomprehensible. Notwithstanding his friends' remonstrances he was determined to go to London in time to superintend the rehearsals of the opera. His answer to those who would dissuade him was always the same: "It is all one! Whether I go or remain, in one year I am a dead man. But if I go, my children will have bread when their father dies; if I remain, they will starve."

This, his last triumph, was undisputed and complete. "Oberon" created at its first performance at Covent Garden, on April 12, 1826, an almost unprecedented effect. Weber, elated, though physically prostrated by excitement, wrote after the performance to his wife: "By God's grace and help I have to-night had such a perfect success as perhaps never before. It is quite impossible to describe the dazzling and touching effect of such a complete and cloudless triumph. God alone be praised for it!"

In two months from this time Weber was dead. Once the excitement of the "Oberon" production had passed over, he was seized with a passionate yearning for home. "I am a shattered machine," he said to his friends; "would to God it could be held together till I might once more embrace my Lina and my boys!" Sustained by his purpose of procuring provision for the future of his dear ones, he still persisted in attempting to appear at public performances, and to give concerts, until this was imperatively forbidden by the doctors. Then, although he knew the desperate nature of his case, he became happier at the thought that he was free to leave England and might perhaps live long enough to see his wife again. His letters to her were full of a tender playfulness at the thought; everything was duly arranged, and the 6th of June had been fixed for his start on his homeward journey. On the morning of the 5th, when his servant entered his room, he found his master lying lifeless on the bed, his face tranquil and bearing no trace of pain.

When, eighteen years later, Weber's remains were transferred to Dresden, Richard Wagner, in pronouncing a eulogium upon his memory, struck the right chord in laying particular emphasis upon the greatness of Weber's genius as that of an essentially German composer; and upon the beauty of his character, in its simple manliness, its tenderness, and its generosity.

## II

Weber's career, as pictured in his music, is the story of the gradual development of a beautiful and even noble character in the teeth of untoward circumstances. That he was a man of the strength and individuality of Beethoven cannot be maintained. He was too easily influenced by his surroundings, and the better part of his genius was of slow growth, so that the history of his earlier days is at best unsatisfactory. He had everything to contend against that was likely to injure a character of singular gentleness and pliability. Alone of the great composers he had the misfortune of aristocratic birth, a misfortune not accompanied in his case by affluence or even moderate wealth.

Courts and princes had done their best to ruin Weber, but to his lasting credit he came unhurt from the ordeal. After such trying experiences he began a new life. He was no longer a parasite, dancing attendance in the antechambers of royalty, but a musician, enthusiastic for his art and eager to perfect himself in all that could assist the development of his genius. He himself realized what an escape he had had. In his diary at the close of 1810 he wrote: "God has sent me many sorrows and disappointments, but he has also thrown me with good people, who have made life worth living. I can honestly say that within the last ten months I have become a better man."

In regard to Weber's position as a master, certain things seem to be clear. It is to be feared that he and his works are traveling fast in the direction of that honorable oblivion in which so many of the builders of modern music are shrouded. Even now he is greater by reason of his influence on the men who followed him than in his own actual achievement. A great name in musical history he must always be. His influence has been too far-reaching for him ever to miss the respectful homage of the student, but on the changing fashion of musical taste his hold is already but slight. In our own country he is known to-day chiefly by the "Freischütz" and "Oberon" overtures and a few grand arias for coloratura. In Germany the strong national color of "Der Freischütz" endears it to the popular heart, and the taste for male-voice choral singing preserves some of Weber's part-songs. But with these exceptions his position in his native land is very much the same as it is with us. It was inevitable that this should be so. For all the great work he did, for all his influence upon subsequent composers, Weber's music has not the qualities that make for immortality. Imagination, picturesqueness, charm—these he has, but not that force, moral, emotional and intellectual, which animates the music of his great contemporary Beethoven, and through it speaks as plainly to us as it did to our forefathers, perhaps more plainly to us than it ever did to them.

What Weber has to say he says delightfully; it is his misfortune that what he has to say is for an age but not for all time. While Beethoven writes in music the emotions that are the common lot of man, Weber represents a passing phase, an attitude of mind sincere enough in itself but of necessity evanescent. That phase passes, another arises, and the poet speaks to deaf ears. Weber is primarily the musician of the romantic movement. He represents in music what his German contemporaries Tieck, Hölty and their coterie represent in poetry. It is not to be thought that romance had not touched music before; indeed music is in itself so essentially romantic that it seems absurd to tie the phrase down to a special period of musical history. The romantic movement, however, aimed definitely at certain things that were already the common property of art and literature, but had only appeared

in music as it were by accident. It was a revolt against the tyranny of man and his emotions. It demanded a larger stage and an ampler air. Human passions were not to be the only subject for artistic treatment. Heaven and hell, nature and her mighty forces, the forests with their fauns and dryads, the ocean with its Nereids and Tritons, the demons of earth and air—all these were pressed into the service of art. The magical glory of landscape, the wonders of the setting sun, the horror of tempests, the glory of the dawn—all these the romantic movement taught men to regard not as merely the accessories of a scene in which man was the predominant figure, but as subjects intrinsically worthy of artistic treatment.

Of the musical side of this movement Weber is the leading figure. His genius found its truest expression not in abstract music, though even here his work was valuable in the enlargement of the boundaries of classical form, but in opera. His early operas are comparatively unimportant; it was in "Der Freischütz" that his genius burst into full flower. The subject, carefully chosen by himself, lent itself well to romantic treatment. The mighty forest in the recesses of which the action passes is as it were the protagonist of the drama. Its solemn shadows lie over every page of the work. The opening notes of the overture breathe forth its mysterious charm. The voice of nature had never sounded like this in music before. In Beethoven's Pastoral symphony we have rather the emotion of man in contemplating nature. Weber gives us nature independent of any human interest.

More typical still of the romantic movement is Weber's handling of the supernatural element of the story. Demons and spirits were common enough in opera before his day, but their picturesque possibilities had scarcely been realized. Weber's incantation in the Wolf's Glen was something absolutely new to music; the conception of the scene is a proof of his imaginative audacity; its execution immortalizes his genius. There is another element in "Der Freischütz" that is scarcely less important than its opening of the treasure-house of romance, and that is its national flavor. Weber has been called the founder of national opera by reason of the designedly German color of much of the music of "Der Freischütz." So in a sense he is, but he is almost more important as the inventor of the use of local color in music. Before his day opera had been a very cosmopolitan entertainment. Wherever the scene was laid the characters expressed themselves in much the same terms, and composers cared but little to give a distinctive flavor to their different works. Mozart cared so little about local color that though the action of "Don Giovanni" passes at Seville there is not a suspicion of Spanish coloring in the score, and the Don actually accompanies his serenade upon so characteristically Italian an instrument as the mandolin, instead of the national instrument of Spain, the guitar. In "Le Nozze di Figaro" it is true that there is a fandango, but there Mozart's experiments in nationalizing his music seem to have ended. Weber was the first composer to give realism to the scenes he was illustrating by infusing local color into his music. By so doing he has influenced the later developments of music perhaps even more profoundly than by his more definitely romantic tendencies.

In Weber's other works for the stage his romantic tendencies are no less plainly exhibited. The incidental music which he wrote in 1821 for "Preciosa" is a wonderful musical picture of Spanish gypsy life, while his overture to Schiller's "Turandot" is a curious attempt to convey a suggestion of Chinese coloring. "Euryanthe" and "Oberon," Weber's two last operas, both suffer from poor librettos, which have prevented them from retaining the place in popular affection to which their noble music entitles them. In "Euryanthe" he worked on a wider canvas than in "Der Freischütz." "Euryanthe" has none of the popular element which counted for so much in the earlier opera. It is a tale of court and chivalry, of passion and intrigue, full of pomp and splendor, and painted with wide sweeps of the brush. Weber's music is perhaps the finest thing he ever did. It has less freshness and charm than "Der Freischütz," but it is far loftier and more ambitious in style, and there is hardly a touch of weakness in it from beginning to end. The influence of "Euryanthe" on later composers has been scarcely less far-reaching than that of "Der Freischütz." Wagner in his early days drew much on Weber; the idea of the "Tannhäuser" finale, with its contrast between one woman's voice and a chorus of men, was probably suggested by "Euryanthe," and the scene between Ortrud and Telramund in "Lohengrin" owes much to the music of Eglantine and Lysiart.

Planché cast his "Oberon" libretto into the form which was then popular in England, and it is rather a play with incidental music than a real opera. This is now much against its popularity, but it has recently been revived in Germany with a revised libretto, and perhaps in this form it may win more permanent success. It certainly is not Weber's fault that it has dropped out of the repertory. His music, though written when the hand of death was upon him, shows no failure in power. The fairy scenes in particular are exquisitely delicate and charming. Weber practically invented fairies in music, and no one—not even Mendelssohn, who copied him most faithfully—has ever treated them so sympathetically. The oriental scenes are admirable also. They must have appealed specially to Weber, who loved to introduce exotic as well as coloring into his music, and here used several Arabian and Turkish melodies with capital effect. But "Oberon" is throughout a bewildering succession of lovely scenes, sometimes not very closely connected, but always entrancing in themselves. It shows the range of Weber's genius perhaps more than any other of his works, and particularly his marvelous power of transmuting into music the sights and sounds of nature.

Weber's writings for the pianoforte are valuable historically for their enlargement of the boundaries of form and for the importance they assign to technique, though in the latter respect they but faintly foreshadow the astounding developments of modern times. The "Concertstück" marks an interesting stage in the history of programme music. It differs no less widely in form from all earlier concertos than in its illustration of a definite programme, confided by the composer to his pupil Benedict, without which it would be incomprehensible. It is thus something quite distinct from mood-pictures, such as Beethoven's orches-

tral works often are, in which the "programme" is, as a rule, entirely subservient to the musical form.

Weber's independent works for orchestra—his two symphonies and numerous concertos for various instruments—are not permanently valuable, but in the development of the science of orchestration his work can hardly be overrated. His extraordinary feeling for orchestral color was closely allied to the general romantic tendency of his genius. Not merely did he grasp the innate possibilities of each instrument and its special power of suggestion, but he used certain instruments and groups of instruments throughout his operas to indicate certain phases of feeling in a way with which we are now familiar in the works of Wagner, but which then was something absolutely new to music. How large a part his mastery of orchestration played in his wonderful pictures of nature it is scarcely necessary to point out. With Weber the coloring was as integral a part of the picture as the design itself. It is possible that opinion may be divided upon the intrinsic value of his works, but it is unquestionable that he left opera something entirely different—in aim as much as in form—from what he found it.

# GIOACHINO ANTONIO ROSSINI

IT may be safely asserted that no composer ever enjoyed in his lifetime such a degree of popularity as did Rossini. At one time his music solely occupied nearly all the operatic stages of Europe, and none other would be listened to. His music appeals to the million, not alone to the educated class. It is perfectly natural, and in keeping with Rossini's character. Full of melody, sweet and beautiful, it never fails in its purpose of captivating. No one, probably, could listen to the "Stabat Mater" without becoming an admirer of Rossini, or without experiencing a feeling of enjoyment, as page after page of its music glides on, gratifying the listener with its suavity, and leaving the mind impressed with the sense of the pleasure which such agreeable music has aroused. Ulibishev once declared that when listening for the first time to one of Rossini's operas, he forgot, for the time being, all that he had ever known, admired, played, or sung—it seemed as though he had never heard music before.

It was on February 29, 1792, that Gioachino Antonio Rossini first saw the light, at the small town of Pesaro, Italy, where his father, Giuseppe Rossini, was herald, or town-crier. He could also play the horn; and in Signora Rossini the old man had married a singer of some pretensions, so the two were to be frequently met with at fairs and other musical gatherings—she sustaining small parts on the stage, while he played the horn in the orchestra. Their little son was to be brought up as a musician, and the parents soon commenced to train him. At seven years of age he made his début at Bologna. Paer's "Camilla" was produced there in 1799, and Gioachino was chosen to fill the part of the child. Beyond this incident little more is known of Rossini's early life, save that while a boy he joined his parents in their musical excursions, when he generally played second horn in the orchestra.

Soon he came under the notice of Tesei, of Bologna, who gave him lessons in pianoforte playing and singing, and put him in the way of earning money by singing solos at churches. It was this latter which led to the Countess Perticari's patronage. She had heard young Rossini sing, and loved his voice, so she sent him to the Lyceum at Bologna, there to study counterpoint and fugue at the feet of the strict Padre Mattei. A year's study, and he was chosen, at the age of sixteen, to write the cantata which was annually expected from the best pupil at the Lyceum. The result was "Il Pianto d'armonia per la morte d'Orfeo," which, on its production at Bologna, met with the greatest success. Passing over various juvenile efforts which followed it—such as "La Cambiale di Matrimonio," "L'equivoco stravagante," "L'Inganno felice," "L'occasione fa il Ladro," "Ciro in Babilonia," "La Scala di Seta," and "La Pietra del Paragone"—we come upon the first opera which made Rossini's name celebrated throughout Europe, that is, "Tancredi."

"Tancredi" was written for the Fenice Theater in 1813, and it at once laid hold of the Venetians. Its airs were sung everywhere, the gondoliers shaped them into serenades, and they even crept into the law courts, so that the judges had more than once to forbid their being hummed. To this opera belongs the exquisite cavatina "Di tanti palpiti," far better known than is the little anecdote which gave to it the title of "aria de' rizzi." The day before the opera was to be given, Madame Malanotte took it into her head to dislike her opening air, insisting that Rossini must write another. He returned home from the rehearsal, and it is said that while the servant was preparing a dish of rice which he had ordered, Rossini noted down this beautiful air.

"L'Italiana in Algeri," written for the San Benedetto Theater at Naples, also came to light this year, and is important as being the first essay in that style which reached perfection in "Il Barbiere di Seviglia" (The Barber of Seville). It never met with any very

great success. It was followed by "Aureliano in Palmira," which saw one representation and was withdrawn.

In the year of its production Rossini was visited by the famous impresario Barbaja, which led the composer to make a journey to Naples, where he shortly afterward made his début at the San Carlo, having signed a contract with Barbaja for several years, to conduct at his theaters, to write two new operas annually, and to rearrange the music of any old works to be produced; in return for which he was to receive 200 ducats a month, and a share in the profits of the San Carlo gaming-tables.

"Elisabetta" was the first opera composed here, and when it was produced in the autumn of 1815, found great favor with the warm Neapolitans; but, notwithstanding this and its beautiful music, it never traveled much farther than Naples.

Soon after this Rossini went to Rome, where he was engaged to write two works for the carnival of 1816, and thus were created "Torvaldo e Dorliska" and "Il Barbiere di Seviglia." Of "Torvaldo" nothing need be said but that it was not successful; but the immortal "Barber of Seville," his happiest effort, deserves much more attention.

Years before Rossini thought of "The Barber of Seville," Beaumarchais' subject had been set to music by Paisiello and had become celebrated throughout Italy, so that there was no small stir when it became known that the young Rossini had applied to Paisiello for permission to reset it. He was accused of presumption, but had no choice in the matter, having agreed to compose music to whatever text was supplied him. Paisiello having granted permission, Sterbini wrote a new libretto, and it was as different from Paisiello's as possible. It took Rossini but thirteen days to compose this masterpiece, during which time he never left the house of Zamboni (the original Figaro), where the work was done. As Sterbini handed him over the wet pages of the libretto, they were wedded to the joyous music, and then passed on to the copyists. "Not even did I get shaved," said Rossini to a friend. "It seems strange," was the reply, "that through 'the Barber' you should have gone without shaving." "If I had shaved," explained Rossini, "I should have gone out, and if I had gone out I should not have come back in time."

Donizetti, who wrote with even greater facility than Rossini, and is said to have composed the finest act of "La Favorita" in an evening after dinner, when told that Rossini had written "Il Barbiere" within this time, remarked, "Ah, possibly—*he is so lazy!*"

Every one knows the story of Rossini's so-called laziness, though it strikes one as being really a peculiar form of activity—how one day when he was writing in bed, and having finished a duet, let it drop on the floor. Rather than get up to recover it, he wrote another in its place. A friend came in, and Rossini asked him to fish for the sheet of paper under the bed. "I've written another," he said; "just listen and tell me which you think best." The composer sang the two, and as they both agreed that the first was the best, Rossini at once turned the second into a trio, then got up, dressed, and went out to breakfast with his friend.

On the night of the first representation of "The Barber" the Argentina Theater was crammed with friends and foes, the latter not hesitating to declare openly what they hoped and intended should be the fate of Rossini's "Barber." In his "History of the Opera" Sutherland Edwards gives an account of this first performance, and says the composer was weak enough to allow Garcia to sing beneath Rosina's balcony a Spanish melody of his own arrangement. Garcia maintained that, as the scene was in Spain, the Spanish melody would give the drama an appropriate local color; but unfortunately the artist forgot to tune his guitar before appearing on the stage as Almaviva. He began the operation in the presence of the public. A string broke. The vocalist proceeded to replace it, but before he could do so, laughter and hisses were heard from all parts of the house. The Spanish air, when Garcia was at last ready to sing it, did not please the Italian audience, and the pit listened to it just enough to be able to give an ironical imitation of it afterward.

The introduction of Figaro's air seemed to be liked; but when Zamboni entered also with a guitar in his hand, a loud laugh was set up, and not a phrase of "Largo al factotum" was heard. When Rosina made her appearance in the balcony, the public were quite prepared to applaud Madame Giorgi-Righetti in an air which they thought they had a right to expect from her; but only hearing her utter a phrase which led to nothing, expressions of disapprobation were again shouted out. The duet between Almaviva and Figaro was accompanied throughout with hissing and hoots. The fate of the work seemed now decided. At length Rosina came on, and sang the cavatina which had so long been looked for. Giorgi-Righetti was young, had a fresh, beautiful voice, and was a great favorite with the Roman public. Three long rounds of applause followed the conclusion of her air, and gave some hope that the opera might yet be saved. Rossini, who was at the orchestral piano, then turned toward the singer, and whispered his delight. This happy moment did not last, and the hisses recommenced with the duet between Figaro and Rosina. The noise increased, and it was impossible to hear a note of the finale.

When the curtain fell, Rossini turned toward the public, shrugged his shoulders, and clapped his hands. The audience were deeply offended by this open contempt for their opinion, but they made no reply at the time; the vengeance was reserved for the second act, of which not a note passed the orchestra. The hubbub was so great that nothing like it had ever been heard at any theater. Rossini meanwhile remained perfectly calm, and afterward went home as composed as if the work, received in so insulting a manner, had been the production of some other musician. After changing their clothes, Giorgi-Righetti, Garcia, Zamboni, and Botticelli went to his house to console him in his misfortune. They found him fast asleep. But there were other troubles. Don Basilio, on entering, stumbled over a trap, which had been left open, bruising his face terribly, and appearing on the stage with his handkerchief up to his nose. The letter-duet miscarried in some way; and, to crown all, a cat appeared on the stage while the grand finale was going on, and in the attempts to drive it off, got so bewildered as to excite the laughter of the artistes themselves.

Such was the reception accorded to Rossini's

happiest work on its first hearing. A week afterward it was applauded to the skies, and it was speedily played on every operatic stage in Europe.

This same year (1816) saw the production of another grand opera, "Otello," first brought out at Naples. Apart from its capital music, it is celebrated for Rossini's reforms in opera seria, which it marks. Its orchestration shows what strides the "innovations" were making. Moreover, in "Otello" there were other reforms, among which was the banishment of the pianoforte as an orchestral instrument, the accompaniments being played instead by the orchestra, and the increased importance given to the chorus. This opera much pleased the Italians, who considered it the *chef-d'œuvre* of lyric tragedy.

"La Cenerentola," another of Rossini's most successful operas, followed closely upon "Otello." It was written for the Teatro Valle, at Rome, where it was not very successful, though soon it became a favorite in all the capitals of Europe.

No sooner did Rossini get "La Cenerentola" off his hands than he fell to work upon "La Gazza ladra." It was written for the frequenters of La Scala, Milan, who were somewhat displeased at "Il Turco in Italia," their last opera from the maestro (1814). "La Gazza ladra" removed all this. Directly the overture was played, the whole of the Scala audience rose and greeted Rossini in the most enthusiastic fashion, calling out, *"Bravo, maestro!" "Viva Rossini!"* This was continued throughout the opera.

Next came "Armida," written for the opening of the San Carlo, Naples, after it was rebuilt, and notable as being the only one of Rossini's Italian operas containing ballet music; "Adelaida di Borgogna," for the 1817 carnival at Rome; and "Adina," for a Lisbon theater, all of which are now forgotten.

We now pass on to two far more important works—"Mosè in Egitto" and "Donna del Lago."

"Mosè" appeared in 1818 at the San Carlo, and proved a success, except at the crossing of the Red Sea, which nightly moved the audience to laughter, instead of producing the totally different effect Rossini had anticipated. Undoubtedly this scene spoiled the conclusion of the opera, and the maestro was at his wit's end to know how to remedy it; till one morning the librettist presented himself in Rossini's bedroom and suggested a prayer for the Israelites before and after the passage of the sea. Rossini at once saw the use of it, and on looking over the words with which Tottola had provided him, exclaimed, "I will get up and write the music," and instantly jumping up, and sitting down in his shirt, he finished the piece in eight or ten minutes.

The same evening it was played with the opera, "when," says Stendhal, "the audience were delighted as usual with the first act, and all went well until the third, when the passage of the Red Sea being at hand, the audience as usual prepared to be amused. The laughter was just beginning in the pit, when it was observed that Moses was about to sing. He began his solo, 'Dal tuo stellato soglio' (To thee, great Lord). It was the first verse of a prayer which all the people repeat in chorus after Moses. Surprised at this novelty, the pit listened and the laughter entirely ceased. . . . It is impossible to imagine the thunders of applause that resounded throughout the house; one would have thought it was coming down. The spectators in the boxes standing up and leaning over to applaud called out at the top of their voices, *'Bello, bello! O che bello!'* I never saw so much enthusiasm nor such a complete success."

"La Donna del Lago" was brought out at the San Carlo, Naples, in October, 1819. It proved a signal failure on the first night, owing to its further new effects and innovations. Rossini went the same night to Milan, informing every one along the route that the new opera had quite delighted the Neapolitans! This proved to be true by the time he reached Milan, where upon his arrival he learned that at its second performance the San Carlo frequenters were in ecstasies over it.

Following "La Donna del Lago" came two works, "Bianca e Faliero" and "Matilda di Shabran," neither of which met with any fresh degree of success at their first representations. Of their after receptions Rossini did not stay to acquaint himself, but, with Mdlle. Colbran, took himself off to Bologna, where they were married by the archbishop in his palace. After a short stay at Bologna, Rossini and wife went to Vienna, where they met with a flattering reception. In this city Barbaja had an opera house; and it was for the purpose of conducting one of his new operas that Rossini visited the capital.

"Zelmira" was the title of the new work, and by some critics it is considered as the most satisfactory of his compositions with regard to invention and the ingenious manner in which the ideas are developed. It was successfully produced at Naples, and afterward at Vienna.

After the Vienna season Rossini returned to Bologna and produced "Semiramide," the last of his Italian operas. This was first performed at the Fenice Theater, Venice, February 3, 1823. It was not much liked, but the Venetians were wrong in their estimate of it. Time has declared it to be one of the finest of his works.

We now reach a new phase in Rossini's life—his English and French career. His first appearance in London was at the King's Theater, January 24, 1824, when he stood in the orchestra to direct "Zelmira." "When Rossini entered," says a writer of the time, "he was received with loud plaudits, all the persons in the pit standing on the seats to get a better view of him. He continued for a minute or two to bow respectfully to the audience, and then gave the signal for the overture to begin. He appeared stout, and somewhat below the middle height, with rather a heavy air, and a countenance which, though intelligent, betrayed none of the vivacity which distinguishes his music; and it was remarked that he had more the appearance of a sturdy beef-eating Englishman than a fiery and sensitive native of the South." No one could have received more attention upon his arrival than did Rossini. He was presented to his Majesty (George IV) at the Pavilion at Brighton, where he found this monarch playing at écarté with a lady. Taking his arm the King walked with him to the concert-room to hear his band, which in compliment to Rossini had been ordered to play "The Barber" overture. The next piece his Majesty left to Rossini's selection, to which he replied

with his natural good breeding, "If I might take the liberty of selecting the next piece it must be 'God save the King.'"

Rossini was a guest at the most fashionable houses, where his talents as a singer and performer on the pianoforte were always called into action. He had a fine tenor voice and sang with much taste, and was also a remarkable pianist. Auber once saw him play and said, "I shall never forget the effect produced by his lightning-like execution. When he had finished I looked mechanically at the ivory keys; I fancied I could see them smoking."

After one London season Rossini, with his wife, went to Paris. He soon perceived that the French were a more artistic people than the English; and one of the first proofs of this was his appointment as director of the Italian opera. With this and the Académie, Rossini was associated till the year 1830, when the Revolution put an end for a time to all musical arrangements. For Paris Rossini wrote "Il Viaggio a Reims," "Le Siège de Corinthe," "Le Comte Ory," and "Guillaume Tell"—of which only the latter need be referred to.

"Guillaume Tell," Rossini's masterpiece, was first produced at the Académie Royale of Paris on August 3, 1829. It was partly successful, but after fifty-six representations it ceased to draw. Rossini had wedded his fine dramatic music to a somewhat imperfect libretto. The music had saved it for a time, but necessary revision was made. In its new form it soon blazed into great popularity. Fétis, the eminent Belgian critic, writing immediately after its performance, said: "The work displays a new man in an old one, and proves that it is in vain to pretend to measure the action of genius. This production opens a new career to Rossini."

This opera is full of melody. Whether in its solos, or its massive choral and ballet music, we meet alike with that fine stream of melody which runs through the whole. Its overture is a magnificent work of art. The opening andante carries the listener away to the peaceful regions of the snowy Alps. We see that nature is waking, and the hazy atmosphere clears off for the new-born day. In the next movement, this solitude is dispelled; a storm with thunder and lightning bursts upon us. But its fury is soon spent; the clouds clear away, and all is bright again. The shepherds are astir —and from the mountain sides come the peculiar notes of the "Ranz des Vaches" from their pipes. Suddenly all is changed. Trumpets sound a call to arms. Troops are mustering, and the music cleverly marks their quick step as the soldiers and shepherd patriots march off to protect their country. A brilliant use of the instruments depicts the exultation of the victors upon their return, and their joyous shouts effectively close this grand tone-picture.

With this work Rossini's prolific career may almost be said to have ended—and this at the age of thirty-seven, when most great careers have but begun. Notwithstanding that he lived almost forty years longer, a few songs and small pieces, his "Stabat Mater" and the "Petite messe solennelle," are all he wrote. Why he sank into this retirement remains a mystery which may never be solved.

The "Stabat Mater" was originally written for a distinguished Spaniard, Señor Valera, but after his death Rossini secured it, and in 1842 it was publicly performed, bringing him fame as a Church composer. That it is a great work no one will doubt, nor would any one question the beauty and tenderness of the melodious music in it; but that there is a lack of devotional feeling and solemnity few would deny. Rossini's fame will rest on his operas, not on his contributions to Church music.

The "Petite messe solennelle" first came to light in 1864, when it was played at Paris before Auber, Meyerbeer, and other private friends. As a sacred composition it has not as much interest as the "Stabat," and can never become as popular as that favorite work.

The forty years of Rossini's retirement were spent partly in Italy, and in 1855 he returned to Paris to end his days. He had long been ailing before his death, but it was only a fortnight or so prior to that event that his mortal illness began to show itself seriously. "The Swan of Pesaro," as his compatriots delighted to style him, died, after intense sufferings, November 13, 1868. After a grand funeral mass had been sung, his remains were borne from the Church de la Trinité to their resting-place in the cemetery of Père Lachaise, followed by an immense concourse of mourners of all ranks. Many celebrated musicians and singers were present. The most impressive part of the ceremony was the singing of the "Quis est homo," from the "Stabat Mater," by Adelina Patti and Alboni. To hear that beautiful music rendered by two such voices, and in the presence of such artists, over the grave of the composer, was to feel in the deepest sense the genius of Rossini, and to realize the part he had played in the musical history of his time.

Music, and especially operatic music, owes much to Rossini for the reforms that he made both in opera buffa and opera seria. He substituted singing for the endless recitatives of which Italian opera before him chiefly consisted; he brought the bass voice prominently to the front, and gave it a leading part; he banished the pianoforte from the Italian orchestras; he laid down the principle that the singer should sing the notes the composer had given him, without any flowery additions of his own; and he gave the chorus a much more important place in opera than it had ever held.

Rossini brought about a real orchestral advance in his own country. Every new instrument that was invented he found room for in his brilliant scores, despite the indignation of the Italian musicians. Hitherto their orchestras had consisted almost solely of strings; what must have been their astonishment to see wind instruments added to such an extent! This is best conceived, perhaps, by Sigismondi's behavior on one occasion, when young Donizetti, then a student, pleaded to look at the Rossini scores at the Neapolitan Conservatory. That of "Otello" was selected, and the two sat down to examine it; but instantly old Sigismondi began raving about the "monstrous" score and its "buffooneries." Every instrument employed was severely commented upon; but when he came to the "wind" his indignation was terrible. Clarinets, bassoons, trombones, first, second, third, and fourth, had all been employed to swell a crescendo in one

part; but when the fortissimo was reached, Sigismondi, it is said, uttered a cry of despair, struck the score violently with his fist, upset the table which young Donizetti had loaded with the productions of Rossini, raised his hands to heaven, and rushed from the room, exclaiming, "A hundred and twenty-three trombones! A hundred and twenty-three trombones!" Donizetti followed the enraged musician, and endeavored to explain the mistake. "Not a hundred and twenty-three trombones, but first, second, and third trombones," he gently observed. Sigismondi, however, would not hear another word, and disappeared from the library, exclaiming to the last, "A hundred and twenty-three trombones!"

Finally, it should be added that Rossini's music has been very differently estimated by various critics. Ingres, in whose view honesty in art held almost as high a place as genius or originality, has called it "the music of a dishonest man." Berlioz would gladly have burnt it all, and Rossini's followers with it. On the other hand, Schubert—though fully alive to his weaknesses, as his caricatures of Rossini's overtures show, and with every reason to dislike him from the fact that the Rossini furor kept Schubert's own works off the stage—contrasts his operas most favorably with the "rubbish" which filled the Vienna theaters at that time, and calls him emphatically "a rare genius." "His instrumentation," he continues, "is often extremely original, and so is the voice writing, nor can I find any fault with the music [of 'Otello'] if I except the usual Italian gallopades and a few reminiscences of Tancredi." Mendelssohn too, as is well known, would allow no one to depreciate Rossini. Even Schumann, so intolerant of the Italian school, is enthusiastic over one of his operas, and calls it "real, exhilarating, clever music." Such exaggerations as those of Ingres and Berlioz are as bad as intentional injustice. It is necessary to recollect the difficult circumstances which surrounded an Italian composer in Rossini's day, and thereby to discover why so much of the music which was once so widely worshiped went out of fashion.

Rossini, as our sketch has shown, effected a complete revolution in the style of Italian opera. His accompaniments were richer than any that had ever been previously heard in Italy, and in their masterly instrumentation rivaled some of the most notable achievements of German art. His use of the crescendo and the cabaletta, though sometimes carried to excess, gave a brilliancy to his music which added greatly to the excellence of its effect. His overtures are by far the most masterly and complete compositions of the kind that the Italian school has ever produced. In contrast with the dramatic art of Wagner, Rossini's work maintains for him a distinct position in the history of musical development.

# FRANZ SCHUBERT

## I

IN the central cemetery of Vienna there are two graves side by side. Over the one may be read the inscription "Beethoven," over the other "Schubert." And little as those among whom he lived believed it, we now know that there is not one of all the great musicians of the past to whom a place by the side of the great Beethoven could so fitly have been given as to poor Schubert.

Certainly he was one of the most luckless of all great artists, though the race has never been celebrated for good fortune. He was miserably poor, ugly, and uninteresting-looking. His finest compositions were utterly disregarded during his lifetime. He was never able to hear even an orchestral rehearsal of his grandest symphony, and after his death large bundles of his manuscripts were stuffed away and left to rot in a dark cupboard for many years, until discovered by Messrs. Schumann and Grove. He lived an utterly obscure life, his genius only recognized by a few faithful friends; and at the early age of thirty-one he passed away from the life that to him had been so weary and sorrowful.

The records of that life are very scanty; he wrote few letters, he did not move even to the extent to which Beethoven did in those circles of society where a genius is talked about and his admirers treasure the recollection of his slightest word and deed; a few torn pages from his diary, two or three letters, the list and dates of his works, and above all, the works themselves—these are all.

Schubert's father was the parish schoolmaster at Lichtenthal, Vienna. He was twice married, and had a large family, of whom ten survived. Franz Peter, a child by the first marriage, was born January 31, 1797. As every child in Germany learns at school something of music, he very early picked up the rudiments of it, and at eight years of age his father began to teach him the violin. Singing he learned from Michael Holzer the choirmaster, whose testimony to the early display of talent by him is almost comically straightforward. He says: "Whenever I wished to teach him anything new, I found that he had already mastered it. Consequently I cannot be said to have given him any lessons at all. I merely amused myself and regarded him with dumb astonishment."

At the age of eleven a small piece of good fortune fell to him, for in a competition for the post of choir-boy in the Imperial Chapel, he was the selected candidate, and this position entitled him to a free education in the Stadtconvict school. Soon afterward we find traces of his first compositions. In 1810 he wrote a pianoforte piece for four hands, bearing the remarkable title of "Leichenfantasie," or Corpse fantasia, and the next year he had ventured on an overture, a quinet, quartet, and other instrumental works, besides a long cantata-like piece, "Hagar's Klage." The last composition was seen by Salieri, who detected the talent in it and sent the boy to Ruczizka for lessons in harmony. Ruczizka soon sent him back, saying, "He has learned everything, and God has been his teacher."

We know little of Schubert's home life at this time, but however straitened by poverty it was, it can hardly have been altogether unfavorable to the development of his musical powers. His father and brothers joined with him in quartets; his two brothers Ferdinand and Ignaz played first and second violins, Franz took the viola, and his father the violoncello.

The year 1813 was his last year at school, for, his treble voice breaking, he had to leave the Imperial Chapel and the school attached to it. In this year he wrote his first symphony in D, which was performed by the orchestra composed of members of the choir. A large number of songs, already showing the true Schubert style, were also produced about this time. After five years of training he was adrift again, and as he could obtain no other more congenial occupation he was compelled to spend the next three years as his father's assistant, teaching the poor children in the school the alphabet and a little arithmetic. But a long list of musical compositions is assigned to these years.

Schubert was throughout life exceedingly shy, and in general society was the reverse of brilliant, but he appears to have had rather a talent for forming intimate friendships with other young men, artists like himself. Mayrhofer, a poet, clever and hypochondriacal (who afterward committed suicide by throwing himself out of a window), many of whose poems Schubert set to music; Schober, an intense admirer of his friend's musical genius, and at whose house Schubert lived for a number of years; Johann Michael Vogl, a celebrated baritone singer, who was of great use in introducing his songs to the public; Josef Hüttenbrenner—these and others formed an enthusiastic band of kindred spirits, who, over such potations as their scantily filled purses would permit of at the tavern in the evening, used to discuss art, philosophy, and life.

Some of Schubert's finest works were written during these three years of drudgery with the spelling-book and birch rod. His mass in F, which, with the exception of the one written in the last year of his life, is his best, was composed in 1814, and first produced at the centenary festival of his own parish church at Lichtenthal. Schubert himself conducted, and for once in his life must have tasted some of the sweets of triumph. Salieri, his old master, was present, and after the performance embraced him, saying, "Franz, you are my pupil, and will do me great honor";—and old Schubert, the schoolmaster, was so proud of his son's work that he made him a present of a five-octave piano on the occasion. During the same year, the music of a comic opera, "Des Teufels Lustschloss," was composed, but of this only the overture and first and third acts remain, as, with the same ill luck that befell so many others of his compositions, the second act of the unpublished score was afterward used by an ignorant servant of Josef Hüttenbrenner to light fires with.

The next year, 1815, while still engaged as the parish "dominie," Schubert wrote an almost incredible quantity of music. Two symphonies and six operatic works, two masses, nearly 150 songs, and a large amount of choral and chamber music were then composed. The operas are hardly known at all, and indeed a great part of the score perished by the hands of the undiscriminating domestic of Hüttenbrenner's together with the one already mentioned.

One day Joseph Spaun, a friend of Schubert's, happened to call upon him, and found him in a state of the greatest excitement, muttering wildly to himself and pacing restlessly round the narrow circle of his room. He had been reading Goethe's magnificently weird "Erlking"; the idea of that terrible night-ride had taken possession of him, and the same day he wrote his famous setting of the song. It is rather provoking to think that Goethe himself never in the slightest degree acknowledged, or indeed had any idea of, the services which the then obscure Viennese composer rendered him. Schubert had an unbounded veneration for Goethe, and after setting a number of his finer songs to music, he sent these settings to the poet himself. But Goethe did not vouchsafe to take the slightest notice of this offering. It was only late in his life, when Schubert had been a long time dead and buried, that he at all was brought to change his mind. Madame Schröder-Devrient then sang the "Erlking" to him, and he had to confess its grandeur, saying, "I once heard this composition in my earlier life, and it did not agree with my views of the subject, but executed as you execute it, the whole becomes a complete picture." Surely, of all the strange reversals that "the whirligig of time" brings us, this is not the least strange—that many of Goethe's songs are now far better known as of Schubert's setting than as of Goethe's writing!

In 1818 Schubert's first opportunity came to him in the shape of an offer from Count Johann Esterhazy—a member of a family always famous for its patronage of the arts—that the composer should be installed as master of music to the Count's family at a salary which, to Schubert, seemed princely, while he was to have the additional privilege of living in the Count's house. The latter part of this arrangement seems in some way to have fallen through, for in the following year we find Schubert living in Bohemian fashion with his friend Mayrhofer, the poet, in a small room in Vienna. One of the greatest advantages to Schubert from the Esterhazy connection was an intimacy formed with Baron Karl von Schönstein, the finest amateur singer of his day. He was very enthusiastic over Schubert's compositions, and made a point of singing them everywhere. This, at a time when publishers were exceptionally timid, was naturally of immense assistance to a young composer's reputation.

Save in the music that he constantly poured forth,

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SCHUBERT AND HIS FRIENDS

From the Painting by Carl Röhling

there is little eventful to record in his life for the next few years. A comic opera, "Die Zwillingsbrüder," was accepted at the Kärnthnerthor Theater, and produced with moderate success; but the critics treated it rather contemptuously, as wanting in melody, and written in an old-fashioned style. Another opera, "Alfonso und Estrella," to a weak libretto by his friend Schober, was written in 1822. The year before, he wrote his seventh symphony in E, a work that, though fully sketched out, was for some reason that cannot now be ascertained never completed. Yet his memoranda for it are so full, that even now it would be an easy task for a competent musician to complete it. At one time Mendelssohn is said to have intended doing this. Schubert's grandest unfinished symphony, however, was that in B minor, commenced in 1823. Of this only two movements are completed, and the work was not performed for many years after his death. It was first produced in Vienna in 1865, and soon afterward at the Crystal Palace in England, and since then has been frequently performed. All musicians now acknowledge it as one of the grandest and most lovely musical creations of the century.

In 1823 Schubert was asked to write the incidental music to a play by Helmine von Chézy, the eccentric and half-mad lady who wrote the stupid libretto of Weber's opera "Euryanthe." The overture, *entr'actes*, and ballet music to the piece, "Rosamunde, Princess of Cyprus," were written by Schubert; but exquisite as his music was, the piece fell utterly flat, and was only twice performed. The critics again wrote with contemptuous indulgence. Every musician now knows and loves the exquisite "Rosamunde" music; and, even if Sir George Grove had done nothing else for music, his rescue of the forgotten manuscripts from a dusty cupboard at Dr. Schindler's, in Vienna, is enough to entitle him to lasting and grateful remembrance. Two more operas, composed about this time, "Fierabras" and "Der Häusliche Krieg," are very little known. The first was never performed or printed, the second has been occasionally performed; but, like all of Schubert's other operatic works, though full of melody, it is wanting in the dramatic symmetry required for successful stage representation.

Depressed and lonely as he was, as time went on, Schubert found the secret of happiness in himself—in work, by means of which he forgot and was raised far above his troubles. In 1824 he writes to his brother Ferdinand: "Certainly the happy, joyous time is gone, when every object seemed encircled with a halo of youthful glory; and that which has followed is a miserable reality, which I endeavor, as far as possible, to embellish by the gifts of my fancy (for which I thank God). . . . I am now, much more than formerly, in the way of finding peace and happiness in myself. As a proof of this, I shall show you a grand sonata and variations upon an original theme, which I have lately composed." His exquisite set of songs, "Die Schöne Müllerin," many other songs, and sonatas, marches, and quartets, were written during this time of sadness and depression. There is also a strange "dream-story," found after his death among his papers, without any other writing to give a clew to its meaning. It is difficult to understand it all, though that it is meant to depict his own life, many touches, as, for instance, the pathetic allusion to his "Lieder," appear to indicate. Apart from its interest as a revelation of the musician's inner life, it has been said to be a fragment of wonderful beauty, worthy of Novalis or Jean Paul Richter.

In March, 1825, Schubert accompanied his friend Vogl, the singer, on an excursion through the Tyrol. His letters at this time are full of gaiety. Some of his most beautiful compositions, for example, the "Hymn to the Virgin," date from this holiday; and Vogl and he seem to have met appreciative people, to whose delight Schubert, shy as he was, was quite ready to minister by his playing.

From the Tyrol the two friends wandered on to Salzburg, and Schubert in his letters very graphically describes the quaint old town, girt by the glorious mountains. He describes a visit to Michael Haydn's tomb, but, strangely enough, says nothing of Mozart, though Mozart was, next to Beethoven, his greatest favorite, and was born and had lived for many years in this town.

This journey was the last holiday among the mountains that he enjoyed, for though afterward we find him longing for another tour, his pecuniary means did not allow of it. Many as were his pieces that had now been published, he made little profit by them, and he was never successful in obtaining any of the posts as conductor or organist for which he on several occasions applied. Whether the latter failure was his own fault or not it is hard to decide; but, if a story told by Schindler, Beethoven's biographer (and not the most veracious of men, be it said), is to be believed, it was mainly attributable to his own obstinate opinionativeness. Schindler says that in 1826 the post of conductor to the Kärnthnerthor Theater at Vienna was vacant, and that Schubert, strongly supported by his friend Vogl, was a candidate. Some operatic scenes had to be set to music as a proof of the applicants' capacity. This Schubert had done, and Nanette Schechner was to sing the soprano part. "During the rehearsals," says Schindler, "the lady called the attention of the composer to some insurmountable difficulties in the principal air, and requested him to make curtailments and to simplify the accompaniment, which Schubert flatly refused to do. At the first orchestral rehearsal the artist endeavored in vain to master the air, and Schubert's friends begged him to make the required modifications, but without result. He persisted in his determination. At the last rehearsal everything went smoothly until the air, when it happened as every one anticipated. The singer struggled hard with the weighty accompaniments, especially with the brass, but was fairly overpowered. She sat down on a chair by the proscenium quite exhausted. No one spoke, and despair was on every countenance. Meanwhile Duport, the manager, went from group to group and whispered mysteriously.

"As for Schubert, he sat motionless during this most unpleasant scene like a statue, his eyes fixed upon the score lying open in front of him. At length Duport advanced to the orchestra, and said very politely, 'Herr Schubert, we should like to postpone the performance for a few days, and I must request that you will make the requisite alterations in the aria, so as to render it easier for Fräulein Schechner.' Several

members of the orchestra now entreated Schubert to yield; but his anger was only intensified by Duport's observations and these added entreaties, and exclaiming in a loud voice, 'I alter nothing!' he closed the book with a bang, put it under his arm, and strode away quickly. All hope of his appointment was of course abandoned."

It is right, in fairness to Schubert, to mention that Josef Hüttenbrenner, on the contrary, says that the singer was delighted with the air, and that Schubert's failure to obtain the appointment was solely due to intrigues at the theater.

Not long after this Schubert paid a last visit to Beethoven. He had previously called upon the great master with some of his own compositions, but though Beethoven had received him kindly, Schubert's great nervousness and the awkwardness of writing everything in consequence of Beethoven's deafness, had prevented any close intimacy. We are told, however, that during his last illness Beethoven had perused a number of Schubert's songs with great delight, and had said of him, "Truly Schubert possesses a spark of the divine fire!"

When he heard of Beethoven's serious illness, Schubert once more mustered up courage to call upon the master whom he venerated so much, and it is said that as the dying man was then unable to speak, Schubert stood for some time in silence beside his bed. And when the funeral took place Schubert was one of the thirty-eight torch-bearers who stood beside the grave. Afterward he went with two of his friends to the Mehlgrube tavern, and wine was called for three. First they drank to the memory of the great departed genius, and then Schubert called upon his friends to drink to the one who should next be laid in the grave. The glasses were again filled, and Schubert, exclaiming, "Myself!" hastily drained his own and left the place. It may be that already he knew of the malady that in less than two years was to remove him.

Of these two years, save a few letters written at the time of a pleasant visit to some friends, almost the only record is in the catalogue of his works, but during this period some of his grandest compositions, the symphony in C, the mass in E, many of his most beautiful "Lieder," the "Winterreise," and others, and the exquisite pianoforte impromptus were written. He was never able during his life to gain a hearing for his great symphony; but it appears that public interest had by this time to some extent become aroused in his favor, and we hear of a private concert on March 26, 1827, at a Musikverein, where the programme, entirely composed of his own compositions, was exceedingly successful.

But already symptoms of the illness destined to be at last fatal were exhibiting themselves; nervous headaches and rush of blood to the head, from which for some time he had occasionally suffered, were now more frequent and affected him more severely; yet to the very end he continued working. He had removed to his brother Ferdinand's house, and, this being new and damp, his health was unfavorably affected by the change. But he still was ardently contemplating future work, and indeed, on November 3, a few days before his death, he paid a visit to Sechter, a learned contrapuntist, to arrange for taking lessons from him.

A few days after this he began to complain of weakness and depression; he was not able to take food, and soon could not rise from his bed. But even then he continued his work. On the 17th he became delirious, and piteously supplicated his brother Ferdinand to help him. "What is going to happen to me? What are they doing to me?" When his brother and the doctor tried to inspirit him by speaking of his recovery, "No, no, here is my end!" he said. Then horrible fancies came to him; he thought he was being put in the tomb. "Oh! I entreat you to carry me to my room; don't, don't leave me in this hole in the earth! What! don't I deserve a place above ground?" They tried to assure him he was indeed in his own room, but his mind was wandering again. In a frenzy he cried out, "No, no, it's not true; Beethoven is not laid here!" But soon the last remnant of his strength was gone, and very quietly he breathed his last, at three o'clock on the afternoon of November 19. His illness had only lasted a week.

The next day his friends came to the house and covered his coffin with wreaths, and placed a laurel crown upon his brow. On the 21st the funeral took place in the Währing churchyard, and Schubert was laid in his last resting-place, only separated by three graves from that of Beethoven. A concert was soon afterward given by his friends to raise the money to pay for a monument over his grave. Three hundred and sixty florins were realized, and with this sum was erected the monument that may now be seen with the first lines of Franz Grillparzer's poem engraved beneath the name of Schubert: "Here lies buried a rich treasure, and yet more glorious hopes."

But Schubert's greatness does not consist, as Grillparzer and his friends of the Viennese clique probably imagined, in the promise of great things that might have been accomplished in the future. He left work already done, symphonies, masses, chamber music, sonatas, and, above all, songs of imperishable worth, to which the world has long since accorded an assured place among the noblest of musical classics. Writing in 1838, Liszt, the greatest of modern pianists, said: "In the salons I have heard with the keenest pleasure, and often with an emotion bordering on tears, an amateur, the Baron Schönstein (a friend of the Esterhazy family, and always an admirer of Schubert), sing the 'Lieder' of Schubert—the musician most truly poet that ever lived!"

Years after his death Schumann discovered his great symphony in C, dusty and utterly forgotten, at Vienna, and prevailed upon Ferdinand Schubert to send it to Mendelssohn at Leipzig, under whose baton it was first performed at the Gewandhaus concerts in that city. Other treasures have been since then unearthed from dusty cupboards and old lumber-rooms in Vienna, and Schubert's music is now played and sung everywhere at concerts and in drawing-rooms.

Schubert and song! These must ever be associated, and who, indeed, would wish to sever the tie? Song was the lifelong object of this true tone-poet; for it he strove, and, above all, he accomplished. Many may know him by other music, but the world at large knows him only by those inspiring melodies which enkindle all the emotions appertaining to human nature —love and hatred, joy and sorrow, hope and despair,

consolation, resignation, and the like. His six hundred songs form a unique and precious bequest to music. Well has his work taken its place with the stately and strong columns on which the vast edifice of modern musical art rests—the symphonies and sonatas of Beethoven, the operas of Mozart, the oratorios of Handel, the chamber music of Haydn, and the songs of Schubert.

Schubert himself said, "For many many long years I sang my 'Lieder.' If I would fain sing of love, it turned to pain; if I would sing of pain, it turned to love." But from the sorrow of that obscure and lonely life has gone forth such music of consolation and gladness as the world can never tire of; from Schubert, the poor neglected musician whom so few knew and cared for while he lived, have come the many songs now piped or sung in Germany and in other lands, sweeter and more lovely than any known before.

II

Schubert was, to borrow the phrase used by Tennyson of A. C. Swinburne, "a reed through which all things blow into music." Music was his life-blood. He thought in music, felt in music, as no other composer has ever done. It was to him not merely a means of expressing emotion, it took the place of emotion itself. His fertility in musical ideas is unparalleled in the history of music. He had but to read a poem and its musical complement burst full-grown from his brain. He wrote music as other men write a letter—like Shakespeare, rarely blotting a line. As Ben Jonson said of Shakespeare, it would have been better for him had he blotted thousands. His very fertility was a snare. Had it been less easy to him to write music, he would have taken more pains to master the principles of technique, in which he was always deficient. Toward the close of his life he seems to have realized this himself. It appears that his friends had often held up Beethoven's laborious methods of composition before him as an example, and after Beethoven's death he studied the manuscript of "Fidelio" closely, comparing the different versions of various passages and tracing the gradual development of the composer's ideas. A short time before his death he became possessed of the scores of some of Handel's oratorios. A close study of these showed him how much he had to learn in the matter of counterpoint, and the result was his determination to take lessons with Sechter. While in his songs he is supreme, Schubert's lack of technical musicianship is often felt in his instrumental and choral works.

In his song work Schubert was far more than a mere melodist, though in this respect few composers have equaled him. Modulation was one of his favorite devices. Occasionally he carries his use of this device to extravagant lengths, but as a rule he uses it with exquisite discretion and with thrilling beauty and force. His accompaniments are individual and original, and are always adapted to the subject of the song in a masterly manner. In his earlier years he was addicted to romantic and picturesque subjects, but as he grew older he inclined more to songs of an intimate and personal character, such as his two great song-cycles "Die Schöne Müllerin" and "Die Winterreise," which deal in the subtlest fashion with the play of varying emotions and the development of feeling.

Apart from the intrinsic beauty of his songs, they are historically important as being practically the foundation of the school of modern German song-writing. In this respect Schubert's position has been admirably defined by Sir George Grove: "Songs there were before him, those of Schulz, for instance, and of Zumsteeg, which he so greatly admired, and of Haydn and Mozart—touching, beautiful expressions of simple thought and feeling. But the song, as we know it in his hands, full of dramatic fire, poetry, and pathos, set to no simple Volkslieder, but to long complex poems, the best poetry of the greatest poets, and an absolute reflection of every change and breath of sentiment in that poetry, with an accompaniment of the utmost force, fitness, and variety—such songs were his and his alone."

The Schubert whom we find in his songs is a nature of exquisite sensibility, responsive to every poetical suggestion, alive to every claim for sympathy. This is the man viewed in relation to external circumstances; the inner man is pictured for us in his instrumental works, in which, unfettered by the claims of poetry, he poured forth his soul in music. And the picture is one of singular charm and attraction. We must not expect from Schubert the serene wisdom of Mozart nor the soaring imagination of Beethoven. Schubert had a gentle and childlike spirit, alert with noble impulses but restricted in its range. Schubert was not, like Beethoven, a great intellectual force. He died young, it is true, but his development was so rapid that his best work cannot be called immature, and there is nothing even in his latest productions that warrants us in assuming the probability of any further intellectual development. By a kind of superhuman instinct he divined in other men ideas foreign to his own nature and clothed them in fitting music. There is something almost miraculous in his setting of some of Goethe's lyrics, in the manner in which he keeps pace with the marvelous conceptions of that great poet; but his own music shows no attempt to face the baffling problems of life.

The charm of Schubert lies in his eternal youthfulness. He is the musician of springtime; the generous ardor of budding manhood bubbles in his strains. His greatest and most characteristic work, the symphony in C, is an Odyssey of youth. It pictures for us the feelings of a young man starting upon the pilgrimage of life. The spirit of romance hovers over the opening notes—that mysterious call which seems to summon man to put away childish things. The allegro is in very truth a "Song of the Open Road," with its gay marchlike rhythm and the full-blooded enthusiasm that animates every note of it. The andante takes us further afield. We seem to follow our hero through the dim aisles of a forest, where sunlight and shadow alternately checker his path. How the leaves flicker and dance in the summer breeze, and how sweetly the mysterious depths of woodland solitude breathe their

secrets in his ears! The scherzo touches a lighter note, and in the marvelous finale the noble ardor of youth seems kindled to a fever of passionate aspiration, not without a touch of strange yearning, a hungering for beauty that has a curious pathos of its own.

There is something singularly moving in the tenderness, purity, and boyish faith—almost credulity—revealed in this work. Happy Schubert to have died with his ideals unclouded by disillusion and remorse! Even when the bitterness of life and the cruelty of disappointment touch him, as in the first movement of the unfinished symphony in B minor, it is the unreasoning petulance of rebellious youth of which the music speaks, not, as in Beethoven, the grim tragedy of a man's sad war with fate. Similarly, in the famous slow movement of the quartet in D minor—the variations on the melody of "Death and the Maiden"—which is, as it were, a musical counterpart to the often pictured "Dance of Death," there is no suggestion of weird Holbeinesque horror. The attitude is rather that of the wide-eyed wonder of boyhood than the reasoned acquiescence and the serene fortitude of Beethoven and Mozart.

No musician was ever less of a teacher than Schubert. He lived in a world of his own apart from theories and dogmas, pouring forth the music that was in him at the dictate of his own genius. If the romantic movement touched him, he was probably unconscious of it, and it is difficult to believe that in any circumstances he would have written otherwise than he did. Weber's literary attitude to music was impossible to him. He was a child of nature, singing as the linnets sing. Save in the realm of song, in which his influence has been inestimable, he contributed nothing to musical development. He appears to have had little dramatic instinct, and all the attempts that have been made since his death to restore his operas to the stage have failed; nor do his masses and other Church works appear to contain the germs of immortality. He was a born lyrist, and had he written nothing but his songs, his claim to rank among the great musicians would still be secure.

# LOUIS SPOHR

"THE first singer on the violin that ever appeared." Such was the judgment which the Italian critics declared when one of the truest of tone-poets first drew his bow to speak to, and kindle the emotions of, an audience in Italy. This was Ludwig, or, as he calls himself in his "Autobiography," Louis Spohr. Great as a composer, great as a violinist, and beloved as a man, he won the laurels of a master, and gained a place among illustrious musicians.

He was born at Brunswick, Germany, April 5, 1784. Both his parents were musical; his father, a physician, being an excellent flautist, while his mother possessed remarkable talent as a pianiste and singer. The boy had so long been teasing his father for a violin, that when he was six years old he presented him with his first instrument. It was never out of his hands, and he would wander about the house with it, endeavoring to play some of his favorite melodies.

Young Spohr received his first lesson on the violin from Dufour, an excellent amateur musician, who had settled at Seesen, in which town the Spohr family at that time resided. The progress the boy made fairly astonished Dufour, and induced him to ask the parents to allow the boy to devote himself entirely to music. This was agreed to, and the little fellow was delighted. His progress was wonderful. He remained under the care of Dufour until he was about twelve years old, when, at his master's suggestion, he was sent to Brunswick, that he might there enjoy the advantage of better instruction. For this purpose he was placed under Kunisch, an excellent teacher of the violin, and under Hartung for harmony and counterpoint. Hartung soon died, and Spohr received no more theory lessons from any one. What he learned after this was from his own diligent and careful study of the scores of the great masters.

Spohr, now fourteen years old, was already an excellent solo-player; and his father was of opinion that he should now be maintaining himself; so accordingly the youth set out for Hamburg to try his fortunes there. His bright hopes were soon dissipated, and, with the little money remaining from that which his father had given him at starting, he sent his violin and other things on before him, while he, weary and footsore, trudged back to Brunswick. There he hit upon the idea of petitioning the Duke of Brunswick, who as he knew was a good amateur violinist. His petition was favorably received, and the Duke arranged a concert at the palace, at which Spohr was to play. Upon hearing him, the Duke was much pleased, and immediately secured for him a post in the orchestra. In 1802 the Duke placed Spohr under the care of Francis Eck, one of the finest violinists then living.

Shortly after, this master and pupil set out on an artistic tour, visiting, among other cities, Hamburg, Strelitz, Riga, and St. Petersburg; in all of which Spohr's fine playing won the admiration both of musicians and the public. In July, 1803, he returned to his native town. During his travels he had not only wonderfully improved in his playing, but he had also made good progress as a composer, having published

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SHERIDAN AT THE LINLEYS'

From the Painting by Margaret I. Dicksee

a concerto for the violin, and some duets, which had attracted much attention. Upon his return to Brunswick, therefore, he took the first opportunity of arranging a concert, so that his friends might see the progress he had made. The concert took place, and the Duke was so pleased that he appointed him first violinist in the court orchestra.

Soon after this Spohr made a tour to Leipzig, Dresden, and Berlin, where he charmed all who heard him, and gained fresh laurels as a composer, by producing his D minor and E minor concertos. In the spring of 1805 he had returned from this journey; but hardly had he settled down again before he received a letter inviting him to compete for the directorship of the ducal orchestra at Gotha, which had become vacant. Spohr was successful, and was duly introduced to his new duties.

At the house of Madame Scheidler, one of the court singers at Gotha, Spohr made the acquaintance of this lady's daughter, Dorette, an expressive and beautiful player upon the harp, whom he married in 1806. For many years his wife appeared with him in all his concerts, and for her he wrote a number of sonatas for violin and some solo pieces. An opera, "Alruna" (1808), was among the most important of his writings at this period, which, although he allowed it to disappear, possessed much that was good.

October, 1809, found Spohr and his wife again leaving home—this time for a journey to Russia. However, they had only proceeded as far as Breslau when Spohr received a letter from the court chamberlain inviting them to return, and soon they were again in the court orchestra at Gotha. Here they remained for some time, during which Spohr was chiefly engaged in composition. Among the works of this time may be mentioned "Der Zweikampf mit der Geliebten," "Das jüngste Gericht," first performed at the festival held at Erfurt in 1812, in honor of Napoleon's birthday; a symphony, and some sonatas for the harp and violin.

In the autumn of 1812 Spohr and his wife went to Vienna, where they met with good success. While there Spohr was offered the directorship of the Theater an der Wien, at a salary three times the amount of that which he was receiving at Gotha. This offer he accepted and settled in Vienna.

In the midst of his new duties Spohr gave to the world two important works—his opera "Faust" and the cantata "Das befreite Deutschland" (The Liberation of Germany). "Faust" was composed for the Theater an der Wien, but was never performed till Weber brought it out at Prague in 1816. The cantata, which was written to celebrate the return of the army that had liberated Germany, did not get a hearing till 1815, on the anniversary of the battle of Leipzig.

The year 1815 brought with it a change in Spohr's arrangements. There had been a rupture between him and Count Palffy, the proprietor of the Theater an der Wien, which ended in their canceling their agreement. Now free, he decided on making a long journey, visiting Germany, Switzerland, and Italy. On March 18th Spohr, with his beloved Dorette and young family, bade adieu to Vienna.

It was late in the year 1817 before they returned from this long artistic tour, and on their way home Spohr received a letter inviting him to accept the post of director of the opera and music of the Frankfort Theater. He did so, and for nearly two years labored zealously to improve his new orchestra. "Zemire and Azor" was the most important work he produced during this period. This opera was first performed at the Frankfort Theater in April, 1819, under the composer's direction, and met with a most favorable reception. When it was produced at Covent Garden Theater, London, in 1831, it created a great stir in musical circles, and was the subject of much discussion. All were agreed that it had "melody in the richest profusion," but the prevailing opinion was that it was too "scientific."

While at Frankfort, Spohr received an invitation from the Philharmonic Society to come to London for the season of 1820, and appear at one of their concerts. Early in that year he and Dorette were in London, where he appeared at one of the society's concerts, playing a cantabile scena of his own composition, and also one of his quartets. While in London he composed his D flat symphony (Op. 49), which was interpreted for the first time by the orchestra of the Philharmonic Society at their concert of April 10, 1820, its composer wielding the baton. Most of the papers had something to say of the splendid new symphony and its brilliant performance. In London also Spohr gave a benefit concert, which proved quite advantageous to him.

With the London season over, Spohr visited several cities, giving successful concerts, and early in December, 1820, he was in Paris, where he made the acquaintance of eminent musicians.

On January 20, 1821, he made his début before a Parisian audience. The concert was given in the Grand Opera House, "and," says Spohr, "the satisfaction of the audience was unmistakably expressed by loud applause and shouts of 'bravo!'" This was the only concert he gave during this stay in Paris. He turned to his "dear Fatherland," and at Dresden busied himself with the composition of a ten-part vocal mass and a clarinet concerto in F minor.

On New Year's day of 1822 Spohr was in Cassel, where he became director of the orchestra of the Court Theater. At a grand dinner, amid songs, speeches, and toasts, Spohr was introduced to his new orchestra, to which he remained so brilliant and useful an ornament for over thirty years. Here his opera "Jessonda" was first performed July 28, 1823. The work was successful, and soon found a home on all the stages of Germany.

The oratorio "Die letzten Dinge" (The Last Judgment) came with the year 1826. On Good Friday of that year the Lutheran church of Cassel presented a most impressive appearance. It was evening. The sacred edifice was lighted up, and overhead hung an enormous cross covered with silver foil, from which were suspended hundreds of lighted lamps, shedding a brilliant ray of light upon the many hundreds of persons who filled the church. Here was heard, for the first time, Spohr's "Last Judgment." What must have been the thoughts of the congregation, as in the "solemn stillness" which Spohr says prevailed, and in the light of that emblem of Calvary overhead, they awaited the solemn narrative! The performance was

faultless, and the fame of "The Last Judgment" soon spread through Europe.

It is by no means a large work, containing in all but twenty-three numbers. All who have heard it must ever remember such inspirations as the opening chorus, "Praise the Lord our God," or "Destruction is fallen on Babylon," and "Great and wonderful," with its joyous "Hallelujah," two more of its finest choruses. Nor is the duet for soprano and tenor, "Lord, remember my affliction," or the air and chorus, "Holy, holy, holy," less charming. The oratorio is replete with such gems as these, and its many beauties combine to make it worthy of an honorable place among great works of its class.

Spohr was now assiduous at composition. After "Die letzten Dinge" came the B flat minor quintet, some quartets for strings, his third symphony—the C minor—the opera "Pietro von Abano," till we come to the opera of "Der Alchymist," first performed in Cassel July 28, 1830, where it was received with the greatest enthusiasm. With the year 1832 came another great work, the symphony "Die Weihe der Töne" (The Consecration of Sound), a composition which, some critics declare, would of itself have secured for Spohr a lasting fame. His "Violin School," finished in 1831, has remained a standard work of instruction for advanced students.

In the year 1834 a sad calamity overtook him—the death of his beloved wife, who succumbed to a fever on the 20th of November. Dorette's illness and death had interrupted Spohr's work upon his new oratorio, "Des Heilands letze Stunden" (Calvary), and it was some time before he felt fit to resume his labors; but at length the work was finished, and on Good Friday, 1835, the oratorio was first publicly performed. "The thought," says Spohr, "that my wife did not live to listen to its first performance, sensibly lessened the satisfaction I felt at this, my most successful work." It was first heard in England at the Norwich Festival of 1839, and the success it then achieved was enormous, in spite of much opposition hurled at it from the Norwich pulpits on account of its libretto.

Two lonesome years had barely passed when Spohr began to long for another partner. This he found in the sister of his deceased friend Pfeiffer; and on January 3, 1836, their wedding took place. Soon after this, accompanied by his wife, more than twenty years younger than himself, he made a long journey, visiting many cities, in all of which he and his young wife, a brilliant pianist, were received with great rejoicings. In 1839 he gave to the world a work he had planned during this journey. This was another splendid orchestral composition—the "Historical" symphony, illustrating, in its first movement, the music and characteristics of the Bach-Handel period, 1720; in its adagio, the Haydn-Mozart period, 1780; and in its scherzo movement, the Beethoven period, 1810; while the concluding movement is devoted to illustrating the style and taste of playing at the time when the symphony was composed, 1838-39. The fame of it soon spread throughout Europe.

A pressing invitation from Professor Taylor brought Spohr again to England, to conduct the Norwich Festival of 1839; after which he returned to his home at Cassel, and set to work upon a new oratorio—"The Fall of Babylon." This was completed in time for the Norwich Festival of 1842, but unfortunately Spohr could not obtain permission from his employer—the Elector of Hesse—to visit England to conduct its performance. The work was produced, nevertheless, under Professor Taylor's direction, when it met with a most satisfactory reception. The following year gave the Londoners an opportunity of hearing "Babylon" under the composer's direction—first at the Hanover Square Rooms, and shortly after at Exeter Hall, by the Sacred Harmonic Society. Spohr was greeted with extraordinary enthusiasm.

After this Spohr left London, crowds of people assembling to witness his departure. He arrived safely at his house at Cassel, with his thoughts busy about a new opera, "Die Kreuzfahrer" (The Crusaders), which was first performed on New Year's day, 1845. It was afterward presented in Berlin, but had no lasting success.

For Spohr the year 1847 opened brightly—it being the twenty-fifth anniversary of his connection with the Court Theater of Cassel; and a festival had long been talked about to celebrate the event; but, alas! it was also the year when his beloved friend, Felix Mendelssohn, closed his eyes forever. Spohr had returned from a happy visit to England when he received the sad tidings. In the midst of his grief, Spohr and his colleagues prepared a grand musical festival in memory of their departed friend, as the best tribute of affection they could pay to one whom they loved and admired so much.

The year 1850 is an important one, for it gave birth to another symphony by Spohr, "The Seasons," in which the succession of Spring, Summer, Autumn, and Winter is faithfully depicted. This was followed by Spohr's seventh quintet, in G minor, another string quartet—the 32d—and a series of pieces for the violin and piano; till, in 1852, he fell to work remodeling his "Faust." On July 15 "Faust" was successfully given in London, the composer conducting.

Spohr went again to London for the 1853 season, to conduct some of the New Philharmonic Society's concerts. This proved to be his last visit to England. He returned home and spent the next few years at Cassel, pursuing his court duties, and composing some new works. The masterly septet for piano, string and wind instruments, another violin quartet, and three duets for the violin were among his compositions up to the year 1855; and, notwithstanding that Spohr was now over seventy years of age, they are as charmingly fresh and original in character as are his earlier compositions.

But he lived to see the day when he could not give expression to the fancies and beautiful forms which occupied his brain. In 1857 he put his pen to his 34th quartet, but, alas! upon completion, it did not satisfy him. Again he tried it, but sorrowfully desired it never to be made public. The same with his tenth symphony. After he had heard it performed by his Cassel orchestra, it was condemned. In the same year he was pensioned off, much against his will. Nor was this all. He had the misfortune to fall and break his left arm, and never again did it recover its strength and elasticity so that he could play his beloved violin. His health began to trouble him, and he was getting weary of life now that he could do so little.

Two years passed thus, with but one important incident—his last composition. In October, 1858, at the request of many friends, he set a song of Goethe's to music, and the long-silent piano in his room was once again unexpectedly heard throughout the house. This fragment was all it was needed for—the usual stillness returned, never to be again broken by Spohr.

In the spring of 1859 he journeyed to Meiningen, to direct a concert. A colossal bust of Spohr was placed upon the stage, surrounded and overhung with branches of palm and laurel. The conductor's desk also had been tastefully decorated by fair hands with ingenious devices and garlands of flowers. The house, filled to overflowing, awaited in breathless suspense the appearance of the master. "He comes!" was whispered through the spacious house, and a burst of welcome greeted the honored man from the assembled thousands. This was the last time he wielded the conductor's baton.

He returned to Cassel, and passed his time in reading, or in visiting the theaters and concerts. On the evening of October 16 he went to bed hoping for a good night's rest. He awoke too weak either to get up or to eat, and asked that his wife should sit on the bed beside him. He took her hand and kissed it tenderly. He remained for some days with life slowly ebbing away, surrounded by his family and those most dear to him, till, on the evening of October 22, 1859, he passed away.

Thus closed the long life of a man and an artist who had to the full developed the great talents and powers given him; who throughout a long career had lived up to the ideal he had conceived in youth; in whom private character and artistic activity corresponded to a rare degree. His "Autobiography" bears the strongest possible testimony to his rare manly straightforwardness and sincerity in word and deed, and to the child-like purity of mind which he preserved from early youth to latest age. According to his lights he ever stood up for the dignity of his art, with the same unflinching independence of character with which he claimed, not without personal risk, the rights of a free citizen.

Spohr certainly was a born musician, second only to the very greatest masters in true musical instinct; in power of concentration and of work hardly inferior to any. But the range of his talent was not wide; he never seems to have been able to step out of a given circle of ideas and sentiments, and when he tried to enlarge his sphere, it was only to get hold of the outer shell of things, which he at once proceeded to fill with the old familiar substance. He never left the circle of his individuality, but drew everything within it. At the same time it must be confessed that he left much outside of that circle. To his violin concertos—and among them especially to the 7th, 8th, and 9th—must be assigned the first place among his works. They are only surpassed by those of Beethoven and Mendelssohn, and are probably destined to live longer than any other of his works. They are not likely to disappear soon from the repertoires of the best violinists.

As a man Spohr was universally respected, although, owing to a certain reserve in his character and a decided aversion to talking, he has not rarely been reproached with coldness and brusqueness of manner. At the same time he gained and kept through a long life certain intimate friendships and in many instances showed great kindness to brother artists. That this was not incompatible with an extraordinary sense of his own value and importance is evident in every page of his "Autobiography," which is a most interesting and amusing work.

# NICCOLO PAGANINI

THIS remarkable man, the most famous of violin virtuosi, was born at Genoa, Italy, February 18, 1784. His father was a small tradesman, who, although quite uneducated, was a great lover of music, and a performer on the mandolin. He soon perceived the musical talent of his son, and began to instruct him at a very early age. He then handed him over to Servetto, and, for six months, to Costa, the principal violinist and conductor at Genoa. When eight years old he had already acquired considerable proficiency, and had also composed a sonata for his instrument.

In 1793 he made his first appearance in public at Genoa, and played variations on the air "La Carmagnole," then so popular, with immense success. He also used to play every Sunday a violin concerto in church, a circumstance to which Paganini himself attached much importance, as having forced him to the constant study of fresh pieces. About the year 1795 his father took him to Parma, with the intention of putting him under the famous violinist Alessandro Rolla. Paganini himself thus relates their first meeting: "Coming to Rolla we found him laid up. He appeared little inclined to see us, but his wife showed us into a room adjoining his bedroom, until she had spoken to him. Finding on the table a violin and the music of Rolla's latest concerto, I took up the instrument and played the piece at sight. Astonished at what he heard, the composer asked for the name of the player; and when told that it was but a young boy, would not believe it until he had seen for himself. He then told me that he had nothing to teach me, and advised me to go to Paer for instruction in composition." Fétis, in his

monograph on Paganini, maintains that this statement rests on a mistake, as Paer was then in Germany, and that it was under Ghiretti that Paganini studied for some time. It is also stated on good authority that for several months he had regular lessons from Rolla, and it is difficult to explain why he was in later years unwilling to acknowledge the fact.

Paganini was already bent on finding out new effects on the violin. After his return to Genoa he composed his first studies, which were of such unheard-of difficulty, that he himself is reported sometimes to have practised a single passage for ten hours running. That such intense study should have resulted in the acquisition of unlimited execution, but should also have affected his health, is not to be wondered at. Up to this time he appears to have been wholly under the control of his father, who was a harsh and rough man. The boy naturally wished to escape from what he considered intolerable slavery. Being allowed to travel for the first time alone to Lucca, where he played with immense success at a music-festival in November, 1798, he did not return home, but went on to Pisa and other towns. Although only fifteen, he had already begun to lead a dissipated life, in which gambling took a prominent part. Alternate fits of study and gambling, interrupted by periods of utter exhaustion and by protracted illnesses, easily explain his frequent disappearances from public view, and his miserable health in later life. One day at Leghorn he gambled away everything he had, even to his violin. In order to enable him to appear at the concert, a M. Levron, an amateur, lent him a beautiful Josef Guarnerius; and after having heard him play on it, presented it to him. This was the instrument which Paganini used for the rest of his life in preference to any other. He bequeathed it to his native town of Genoa, and it is preserved in a glass case in the Municipal Palace. Another fine violin, a Stradivarius, was given to him by Pasini, a painter.

From 1801 till 1804 Paganini lived in absolute retirement at the château of a lady of high rank, devoting much time to the study of the guitar, the lady's favorite instrument. He there composed two sets of sonatas for guitar and violin (Op. 2 and 3). In 1804 he returned to Genoa, and for a year reapplied himself in an almost furious manner to the study of the violin. At this period he first learned to know the extravagant studies of Locatelli, especially his "Arte di nuova modulazione," and endeavored to emulate and outdo Locatelli's *tours de force.* He also composed three quartets for violin, viola, guitar, and cello (Op. 4), a second set of the same (Op. 5), and a set of variations di bravura with guitar accompaniment.

In 1805 he began again to travel. Wherever he played he excited unbounded enthusiasm. At Lucca he accepted an engagement as solo-player to the court, and as teacher to Prince Bacciochi, the husband of Napoleon's sister Elisa. It was there that he began his famous performances on the G-string alone. He resided at Lucca till 1808, and during the next nineteen years gave hundreds of concerts in all parts of Italy—his fame and the enthusiasm for his art ever and ever increasing. At the same time he was not unfrequently attacked by jealous rivals, and altogether his life was not free from strange adventures. "One day at Leghorn"—so he himself relates—"a nail had run into my heel and I came on limping, at which the audience laughed. At the moment I was about to commence my concerto, the candles of my desk fell out. Another laugh. After the first few bars of my solo my first string broke, which increased the hilarity; but I played the piece on three strings, and the sneers quickly changed into general applause."

At Ferrara he had a narrow escape from being lynched. Enraged by a hiss from the pit, Paganini resolved to avenge the outrage, and at the end of the concert proposed to the audience to imitate the voices of various animals. After having rendered the notes of different birds, the mewing of a cat, and the barking of a dog, he finally advanced to the footlights, and calling out, "Questo è per quelli che han fischiato" (this is for those who hissed), imitated in an unmistakable manner the braying of a donkey. At this the pit rose to a man, rushed through the orchestra, climbed the stage, and would probably have killed Paganini if he had not taken to instantaneous flight. The explanation of this strange occurrence is, that the people of Ferrara had a special reputation for stupidity, and that the appearance of a Ferrarese outside the town was the signal for a significant "hee-haw." We may well believe that this was Paganini's last public appearance there.

At Milan his success was greater than anywhere else. He gave there in 1813 no less than thirty-seven concerts. In 1814, at Bologna, he first made the acquaintance of Rossini. In 1816 he met the French violinist Lafont at Milan, and had with him—quite against his wish—a public contest. Both played solos, and they joined in a concertante duet by Kreutzer. It does honor to Paganini's character that in relating the event he writes: "Lafont probably surpassed me in tone." That the victory after all rested with Paganini need hardly be added. A similar contest took place in 1817 at Placentia between Paganini and Lipinski. In 1827 Pope Leo XII conferred on him the order of the Golden Spur.

Hitherto Paganini had never played outside Italy. Encouraged to visit Vienna by Prince Metternich, who had heard and admired him at Rome in 1817, he repeatedly made plans for visiting Germany, but the wretched state of his health always prevented their execution. A sojourn in the delicious climate of Sicily at last restored him to comparative health, and he started for Vienna, where his first concert, March 29, 1828, created an unparalleled sensation. A perfect fever appears to have seized all classes of society: the shop windows exhibited hats, gloves, and boots *à la Paganini;* dishes of all sorts were named after him; his portrait was to be seen on snuff-boxes, and his bust on the walking-sticks of the Viennese dandies. He himself obtained the Grand Gold Medal of St. Salvator from the town, and the title of Virtuoso to the Court from the Emperor.

During the following years Paganini traveled in Germany, repeating his Vienna triumphs in all the principal towns of the country, especially in Berlin, where he played first in March, 1829. On March 9, 1831, he made his first appearance at Paris in a concert at the Opera. His success was quite equal to any that he had had elsewhere. In the following May he

went to London, and gave his first concert at the Opera House on June 3. Here he excited perhaps more curiosity than enthusiasm. He himself in a letter complains of the "excessive and noisy admiration" to which he was a victim in London, which left him no rest, and actually blocked his passage from the theater every time he played. "Although the public curiosity to see me," says he, "is long since satisfied, though I have played in public at least thirty times, and my likeness has been reproduced in all possible styles and forms, yet I can never leave my home without being mobbed by people who are not content with following and jostling me, but actually get in front of me, and prevent my going either way, address me in English, of which I do not know a word, and even feel me, as if to find out if I am flesh and blood. And this not only the common people, but even the upper classes."

The financial results of his concerts in London, the Provinces, Scotland, and Ireland, were very large. He repeated his visits in the following two years, played at a farewell concert at the Victoria Theater, London, June 17, 1832, and then returned to the Continent in possession of a large fortune, which he invested chiefly in landed estates. The winter of 1833 he passed in Paris, and it was early in January, 1834, that he proposed to Berlioz to write a concerto for his Stradivarius viola, which resulted in the symphony called "Harold en Italie." For the next two years his favorite residence was the Villa Gaiona near Parma. But his eagerness to amass money did not allow him to rest or attend to his health. In 1836 he received an invitation from Paris to take part in a money speculation on a large scale. It was proposed to establish, under the name Casino Paganini, in a fashionable quarter of Paris, a large and luxurious club—ostensibly with the view of giving concerts, but in reality for gambling purposes. Unfortunately he could not resist the temptation to embark in so doubtful an enterprise. The club-house was opened, but the gambling license was refused, and the concerts alone did not nearly cover the expenses of the establishment. Paganini hurried to Paris to save the concern, if possible, by appearing in the concerts. But he arrived in so exhausted a state that he could not play. The company became bankrupt, and he himself suffered a personal loss of 50,000 francs. He remained in Paris for the winter of 1838, and it was on December 18 of that year that he bestowed on Berlioz the large sum of 20,000 francs, as a mark of his admiration for the "Symphonie Fantastique."

The annoyance arising from the unfortunate affair of the casino greatly increased his malady, which was phthisis of the larynx. Seeking relief in a warmer climate, he went to Marseilles, and stayed for some time in the house of a friend. Here, although almost a dying man, he would now and then take up his violin or his guitar, and one day even played his favorite quartet—Beethoven's F major, Op. 59, No. 1. On the approach of winter he went to Nice. Here his malady progressed rapidly; he lost his voice entirely, and was troubled with an incessant cough. He died May 27, 1840, at the age of fifty-six.

A week before his death the Bishop of Nice sent a priest to convey to him the last sacrament. Paganini, not believing that his end was so near, would not receive it. The wording of his will, in which he recommends his soul to the mercy of God and fixes a sum for masses to be said for its repose, proves his adherence to the Catholic Church. But as the priest did not return, and as Paganini in consequence died without the rites of the Church, the bishop refused him burial in consecrated ground. The coffin remained for a long time in a hospital at Nice; it was afterward removed to Villafranca, and it was not till 1845 that Paganini's son, by a direct appeal to the Pope, obtained leave to inter it in the village church near Villa Gaiona.

He left to his son Achille a large fortune. Although as a rule chary with his money, he was occasionally very generous, as his gift to Berlioz, already mentioned, shows. The mystery which surrounded Paganini the man no doubt helped to increase the interest taken in the artist. The strangest rumors accompanied him wherever he went. It was commonly reported that he owed his wonderful execution on the G-string to a long imprisonment, inflicted on him for the murder of a rival in love, during which he had a violin with one string only. Paganini himself writes: "At Vienna one of the audience affirmed publicly that my performance was not surprising, for he had distinctly seen, while I was playing my variations, the devil at my elbow directing my arm and guiding my bow. My resemblance to the devil was a proof of my origin." But even sensible and educated people believed that Paganini had a secret which enabled him to execute what appeared impossible to any other player. In fact he has been suspected to have himself originated such rumors. As there was no doubt an admixture of charlatanism in the character of this extraordinary man, he may perhaps at first have done so. But on the other hand, he more than once contradicted them. At Prague he actually published a letter from his mother to disprove the rumor that he was the son of the devil; and at Paris he furnished Fétis with all the necessary material and dates to refute publicly the numberless absurdities circulated about him. This was done by a letter inserted in the "Revue musicale," but it availed little. Fétis, in his monograph on Paganini, by establishing the chronology of his travels and his sojourns at various places, proves clearly that he could not have suffered a lengthened imprisonment. It was not only the perfectly novel and astonishing character of his performances, but to a large extent his extraordinary ghostlike appearance, which caused these absurd rumors. His tall, skeleton figure, the pale, narrow, wax-colored face, the long dark hair, the mysterious expression of the heavy eye, have often been described.

But after all, the extraordinary effect of his playing could have had its source only in his extraordinary genius. If genius, as has been justly remarked, is "the power of taking infinite pains," he certainly showed it in a wonderful degree in the power of concentration and perseverance which enabled him to acquire such absolute command of his instrument. Mere perfection of technique, however, would never have thrown the whole of musical Europe into such paroxysms. With the first notes his audience was spellbound; there was in him—though certainly not the evil spirit suspected by the superstitious—a demonic element which irresistibly took hold of those that came within his sphere. "His constant and daring flights," writes

Moscheles, "his newly discovered flageolet tones, his gift of fusing and beautifying subjects of the most diverse kind—all these phases of genius so completely bewilder my musical perceptions that for days afterward my head is on fire and my brain reels." He was no "mere virtuoso"—there was a something in his playing that defied description or imitation, and he certainly had in a high degree originality and character, the two qualities which distinguish genius from ordinary talent.

His tone was not great: it could not be, for the one reason that the constant use of double harmonics and other specialties of his style necessitates very thin strings, which again preclude the production of a large and broad tone. But even his severest critics have always granted that his cantilena was extremely expressive. "I never wearied of the intense expression, soft and melting as that of an Italian singer," says Moscheles again. Spohr, in his "Autobiography," says of him: "The execution of his left hand and his never-failing intonation appeared to me as much as ever deserving admiration. In his compositions, however, and in his style of playing, I find a strange mixture of true genius and want of taste," etc. A distinguished English amateur, who heard him at York in 1832, writes in a letter, full of enthusiasm: "In the concerto on the fourth string he contrived to give some passages a tremulous sound, like the voice of a person crying. He makes great use of sliding his fingers along the strings—sometimes producing a most beautiful, at other times laughable effect." "Paganini," says Thomas Moore, "abuses his powers; he *could* play divinely, and *does* so sometimes for a minute or two; but then come his tricks and surprises, his bow in convulsions, and his enharmonics, like the mewlings of an expiring cat." Here no doubt is an explanation, and to a certain extent a justification of Spohr's criticism. The frequent use of tremolo and of sliding indicate an impure style, which ought not to serve as a model; it was Paganini's style, founded on the man's inmost nature, which was as peculiar and exceptional as his talent. Spohr's criticisms—sincere enough, but often biassed and narrow—prove nothing more than that Paganini was no scion of the classical school of Viotti and Rode. In fact he belonged to no school. He followed the bent of his individuality, in which the southern element of passion and excitement was very strong, and showed itself in a manner which to a colder northern taste appeared exaggerated and affected.

The main technical features of Paganini's playing were an unfailing intonation, a lightning-like rapidity on the finger-board and with the bow, and a command of double stops, harmonics, and double harmonics, hardly equaled by any one before or after him. He also produced most peculiar effects, which for a long time puzzled all violinists, by tuning his violin in various ways. He was not the first to adopt this trick, but no one before him had made any extensive use of it.

In his interesting "Anecdotes of Great Musicians," W. Francis Gates gives us an account of Paganini's method of study that may well be considered by all students of music:

"We can hardly realize at this day of the world the furore created by the marvelous performances of Paganini. The gaunt, cadaverous figure, the eccentric poses, the bewitching music, the undreamed-of technique, seconded by the terrible tales which had been circulated about his selling his soul to the devil in exchange for his wonderful powers—all this created such an interest and excitement as has hardly been paralleled in musical records.

"Various fiddlers whom he put sadly in the shade would have almost sold their souls to have captured the secret of his abilities. One of them went so far as to follow him from place to place, hoping to get an inkling of the magic that Paganini used. This man would even engage an adjoining room at the hotel where Paganini was staying, and kept up an unceasing espionage over the virtuoso, even going to the length of peering through the keyhole of the latter's room. On one occasion, when so engaged, he saw Paganini take up his instrument and place it in position as though about to play, but, greatly to his disappointment, not a sound did the player make. He simply moved his left hand up and down the neck for a few moments, as though studying positions, then laid it aside, and that was all.

"During his youth Paganini was made to practise many hours per day, and the severe training that he was put through at that time, together with his phenomenal genius for his instrument, so settled his technique that it was not necessary for him to keep a severe and arduous course of practice with fixed regularity. Even when rehearsing with the orchestra, beyond a few isolated snatches, more often than not played pizzicato, he rarely ever played through those compositions which, at his concerts, delighted and astonished his audiences.

"But while his technical practice was largely finished in his youth, he was throughout his whole life an earnest student. The works which he performed were such as to demand constant study, for he constantly added new compositions to his repertoire, all of which he memorized. He studied them as one would study a poem, committing them to memory line by line and stanza by stanza, thus relieving himself of constant repetitions. He would so impress the notes, dynamic marks, and bowing upon his memory, that when he came to give the work audible expression, it remained only to apply the physical machinery he could so well control to its demonstration. At the proper moment every note appeared in its place with fitting finish and expression, although the artist may not previously have traced the combinations upon his instrument. An active and discriminating intelligence was at the root of all of his musical performances."

# GIACOMO MEYERBEER

THE famous dramatic composer Giacomo Meyerbeer was born in Berlin, Germany, of Jewish parents, September 5, 1791. His father, Herz Beer, a native of Frankfort, was a wealthy banker in Berlin; his mother was a woman of rare intellectual gifts. He was their eldest son, and was called Jacob Meyer Beer, a name he afterward contracted and Italianized into Giacomo Meyerbeer. His genius showed itself early. When hardly more than an infant he was able to retain in memory the popular tunes he heard, and to play them on the piano, accompanying them with their appropriate harmony. His first instructor was Lauska, an eminent pianoforte player, and pupil of Clementi; and old Clementi himself, although he had long given up teaching, was so much struck, during a visit to Berlin, with the promise displayed in the boy's performance as to consent to give him lessons.

As early as seven years old he played in public, and two years later was reckoned one of the best pianists in Berlin. It was as a pianist that he was expected to win his laurels, but as he had also shown much talent for composition, he was placed under Zelter for instruction in theory, and subsequently under Bernard Anselm Weber, director of the Berlin Opera. Weber was an inspiring companion, but not a competent theoretical teacher for such a pupil. The boy brought one day to his master a fugue on which he had expended an unusual amount of time and pains. Weber, proud and joyful, sent off the fugue as a specimen of his pupil's work to his old master, the Abbé Vogler, at Darmstadt. The answer was eagerly looked for, but months elapsed and nothing came. At last there appeared—not a letter, but a huge packet. This proved to contain a long and exhaustive treatise on Fugue, in three sections. The first was theoretical, setting forth in rule and maxim the "whole duty" of the fugue-writer. The second, entitled "Scholar's Fugue," contained Meyerbeer's unlucky exercise, dissected and criticised, bar by bar, and pronounced bad. The third, headed "Master's Fugue," consisted of a fugue by Vogler, on Meyerbeer's subject, analyzed like the preceding one, to show that it was good.

Weber was astonished and distressed, but Meyerbeer set to work and wrote another fugue, in eight parts, in accordance with his new lights. This, with a modest letter, he sent to Vogler. The answer soon came: "Young man! Art opens to you a glorious future! Come to me at Darmstadt. You shall be to me as a son, and you shall slake your thirst at the sources of musical knowledge." Such a prospect was not to be resisted, and in 1810 Meyerbeer became an inmate of Vogler's house.

Here Meyerbeer had for companion Karl Maria von Weber, and between the two sprang up a lasting friendship. Each morning after early mass, when the young men took it in turns to preside at the organ, they assembled for a lesson in counterpoint from the Abbé. Themes were distributed, and a fugue or sacred cantata had to be written every day. In the evening the work was examined, when each man had to defend his own composition against the critical attacks of Vogler and the rest. Organ fugues were improvised in the cathedral, on subjects contributed by all in turn. In this way Meyerbeer's education was carried on for two years. His diligence was such, that often, when interested in some new branch of study, he would not leave his room nor put off his dressing-gown for days together. His great powers of execution on the pianoforte enabled him to play at sight the most intricate orchestral scores, with a full command of every part.

His four-part "Sacred Songs of Klopstock" were published at this time, and an oratorio of his, entitled "God and Nature," was performed in presence of the Grand Duke, who appointed him composer to the court. His first opera, "Jephthah's Vow," was also written during this Vogler period. A comic opera, "Alimelek, or the Two Caliphs," failed at Munich. It was, however, put in rehearsal at Vienna, whither Meyerbeer now repaired, with the intention of making his appearance there as a pianist. But on the very evening of his arrival he chanced to hear Hummel, and was so much impressed by the grace, finish, and exquisite legato-playing of this artist that he became dissatisfied with all he had hitherto aimed at or accomplished, and went into a kind of retirement for several months, during which time he subjected his technique to a complete reform, besides writing a quantity of pianoforte music, which, however, was never published. He made a great sensation on his first appearance. In 1815 Meyerbeer went to Venice. It was carnival time. Rossini's "Tancredi" was then at the height of its pristine popularity. To Meyerbeer it was a revelation. He had no style of his own to abandon, but he abandoned Vogler's, and set to work to write Italian operas. His success was easy and complete. "Romilda e Costanza" (produced at Padua in 1815), "Semiramide riconosciuta" (Turin, 1819), "Eduardo e Cristina" and "Emma di Resburgo" (Venice, 1820) were all received with enthusiasm by the Italian people.

In 1823, while engaged in writing "Il Crociato in Egitto," the composer went to Berlin. This was a time of transition in his life. He was wearying of the Italian manner, and he could not be insensible to the murmurs of dissatisfaction which everywhere in Germany made themselves heard at the degradation of his talent by his change of style. Foremost among the malcontents was K. M. von Weber, who had looked on his friend as the hope of that German opera in which were centered his own ardent aspirations. In spite of this the friendship of the two men remained unshaken.

"Il Crociato" was produced at Venice in 1824, and created a furor. In this opera, written in Germany, old associations seem to have asserted themselves. In 1826 he was invited to witness its first performance in Paris, and this proved to be the turning-point of

his career. He eventually took up his residence in Paris, and lived most of his subsequent life there. From 1824 till 1831 no opera appeared from his pen. A sojourn in Berlin, during which his father died, his marriage, and the loss of two children, were among the causes which kept him from public life. But in these years he undertook that profound study of French character, French history, and French art, which resulted in the final brilliant metamorphosis of his dramatic and musical style, and in the great works by which his name is remembered.

Paris was the headquarters of the unsettled, restless, tentative spirit which at that epoch pervaded Europe—the partial subsidence of the ferment caused by a century of great thoughts, ending in a revolution that had shaken society to its foundations. Art was a conglomeration of styles of every time and nation, all equally acceptable if treated with cleverness. Originality was at an ebb. Men turned to history and legend for material, seeking in the past a torch which, kindled at the fire of modern thought, might throw light on present problems. This spirit of eclecticism found its perfect musical counterpart in the works of Meyerbeer.

Many vicissitudes preceded the first performance, in 1831, of "Robert le Diable," the opera in which the new Meyerbeer first revealed himself, and of which the unparalleled success extended in a very few years over the whole civilized world. It made the fortune of the Paris Opera. Scenic effect, striking contrast, novel and brilliant instrumentation, vigorous declamatory recitative, melody which pleased none the less for the strong admixture of Italian-opera conventionalities, yet here and there (as in the beautiful scena "Robert! toi que j'aime") attaining a dramatic force unlooked for and till then unknown, a story part heroic, part legendary, part allegorical—with this strange picturesque medley all were pleased, for in it each found something to suit his taste.

The popularity of the opera was so great that "Les Huguenots," produced in 1836, suffered at first by contrast. The public, looking for a repetition, with a difference, of "Robert," was disappointed at finding the new opera quite unlike its predecessor, but was soon forced to acknowledge the incontrovertible truth that it was immeasurably the superior of the two. As a drama it depends for none of its interest on the supernatural. It is, as treated by Meyerbeer, the most vivid chapter of French history that ever was written. The splendors and the terrors of the sixteenth century—its chivalry and fanaticism, its ferocity and romance, the brilliance of courts and the "chameleon colors of artificial society," the somber fervor of Protestantism—are all here depicted and endued with life and reality, while the whole is conceived and carried out on a scale of magnificence hitherto unknown in opera, in spite of some banalities.

In 1838 the book of "L'Africaine" was given to Meyerbeer by Scribe. He became deeply interested in it, and the composition and recomposition, casting and recasting of this work, occupied him at intervals to the end of his life. His excessive anxiety about his operas extended to the libretti, with which he was never satisfied, but would have modified to suit his successive fancies over and over again, until the final form retained little likeness to the original. This was especially the case with "L'Africaine," subsequently called "Vasco da Gama" (who, although the hero, was an afterthought!), and many were his altercations with Scribe, who got tired of the endless changes demanded by the composer, and withdrew his book altogether; but was finally pacified by Meyerbeer's taking another libretto of his, "Le Prophète," which so forcibly excited the composer's imagination that he at once set to work on it and finished it within a year (1843).

A good deal of his time was now passed in Berlin, where the King had appointed him kapellmeister. Here he wrote several occasional pieces, cantatas, marches, and dance music, besides the three-act German opera "Das Feldlager in Schlesien." The success of this work was magically increased, a few weeks after its first performance, by the appearance in the part of the heroine of a young Swedish singer, introduced to the Berlin public by Meyerbeer, who had heard her in Paris—Jenny Lind. His duties at the opera were heavy, and he had neither the personal presence nor the requisite nerve and decision to make a good conductor. From 1845 he only conducted—possibly not to their advantage—his own operas, and those in which Jenny Lind sang.

The year 1846 was marked by the production of the overture and incidental music to his brother Michael's drama of "Struensee." This very striking work is its composer's only one in that style, and shows him in some of his best aspects. The overture is his most successful achievement in sustained instrumental composition. A visit to Vienna and a subsequent sojourn in London occurred in 1847. In the autumn he was back in Berlin, where, on the occasion of the King's birthday, he produced, after long and careful preparation, "Rienzi," the earliest opera of his future rival and bitter enemy, Richard Wagner. The two composers had seen something of one another in Paris. Wagner was then in necessitous circumstances, and Meyerbeer exerted himself to get employment for him, and to make him known to influential people in the musical world. Subsequently, Wagner, while still in France, composed "Der Fliegende Holländer," to his own libretto. The score, rejected by the theaters of Leipzig and Munich, was sent by its composer to Meyerbeer, who brought about its acceptance at Berlin. Without claiming any extraordinary merit for these good offices of one brother-artist to another, we may, however, say that Meyerbeer's conduct was ill-requited by Wagner.

"Le Prophète," produced at Paris in 1849, after long and careful preparation, materially added to its composer's fame. Thirteen years had elapsed since the production of its predecessor. Once again the public, looking for something like "Les Huguenots," was disappointed. Once again it was forced, after a time, to do justice to Meyerbeer's power of *transferring himself,* as it were, according to the dramatic requirements of his theme. But there are fewer elements of popularity in "Le Prophète" than in "Les Huguenots." The conventional operatic forms are subordinated to declamation and the coherent action of the plot. It contains some of Meyerbeer's grandest thoughts, but the gloomy political and religious fanat-

icism which constitutes the interest of the drama, and the unimportance of the love-story (the mother being the female character in whom the interest is centered) are features which appeal to the few rather than the many. The work depends for its popularity on coloring and chiaroscuro.

Meyerbeer's health was beginning to fail, and after this time he spent a part of every autumn at Spa, where he found a temporary refuge from his toils and cares. Probably no great composer ever suffered such a degree of nervous anxiety about his own works as he did. During their composition, and for long after their first completion, he altered and retouched continually, never satisfied and never sure of himself. During the correcting of the parts, the casting of the characters, the "coaching" of the actors, he never knew, nor allowed any one concerned to know, a moment's peace of mind. Then came endless rehearsals, when he would give the orchestra passages scored in two ways, written in different colored inks, and try their alternate effect; then the final performance, the ordeal of public opinion and of possible adverse criticism, to which, probably owing to his having been fed with applause and encouragement from his earliest years, he was so painfully susceptible that, as Heine says of him, he fulfilled the true Christian ideal, for he could not rest while there remained one unconverted soul, "and when that lost sheep was brought back to the fold he rejoiced more over him than over all the rest of the flock that had never gone astray."

Faithful to change, he now challenged his adopted countrymen on their own especial ground by the production at the Opéra Comique in 1854 of "L'Étoile du Nord." To his book he had intended to adapt the music of "Das Feldlager in Schlesien," but his own ideas transforming themselves gradually while he worked on them, there remained at last only six numbers of the earlier work. "L'Étoile" achieved considerable popularity, although it aroused much animosity among French musicians, jealous of this invasion of their own domain, which they also thought unsuited to the melodramatic style of Meyerbeer. The same may be said of "Le Pardon de Ploermel" (Dinorah), founded on a Breton idyl, and produced at the Opéra Comique in 1859. Meyerbeer's special powers found no scope in this comparatively circumscribed field. The development of his genius since 1824 was too great not to be apparent in any style of composition, but these French operas, although containing much that is charming, were, like his Italian "wild oats," the result of an effort of *will*—the will to be whomsoever he chose.

After 1859 he wrote, at Berlin, two cantatas, and a grand march for the Schiller Centenary Festival, and began a musical drama—never finished—called "Goethe's Jugendzeit," introducing several of Goethe's lyrical poems, set to music. His life was overshadowed by the death of many friends and contemporaries, among them his old coadjutor, Scribe, to whom he owed so much.

In 1861 he represented German music at the opening of the London International Exhibition by his "Overture in the form of a March." The next winter he was again in Berlin, still working at "L'Africaine," to which the public looked forward with impatience and curiosity. For years the difficulty of getting a satisfactory cast had stood in the way of the production of this opera. His excessive anxiety and fastidiousness resulted in its being never performed at all during his lifetime. In October, 1863, he returned, for the last time, to Paris. The opera was now finished, and in rehearsal. Still he corrected, polished, touched, and retouched: it occupied his thoughts night and day. But he had delayed too long. On April 23, 1864, he was attacked by illness, and on May 2 he died.

"L'Africaine" was performed after his death at the Académie in Paris, April 28, 1865. The work has suffered somewhat from the incessant change of intention of its composer. The original conception of the music belongs to the same period as "Les Huguenots"—Meyerbeer's golden age—having occupied him from 1838 till 1843. Laid aside at that time for many years, and the book then undergoing a complete alteration, a second story being engrafted on to the first, the composition, when resumed, was carried on intermittently to the end of his life. The excessive length of the opera on its first production (when the performance occupied more than six hours) necessitated considerable curtailments detrimental to coherence of plot. But in spite of all this, the music has a special charm, a kind of exotic fragrance of its own, which will always make it to some minds the most sympathetic of Meyerbeer's works. It is, in fact, the most purely *musical* of them all. None is so melodious or so pathetic, or so free from blemishes of conventionality; in none is the orchestration so tender; it may contain less that is surprising, but it is more imaginative; it approaches the domain of poetry more nearly than any of his other operas.

It is common to speak of Meyerbeer as the founder of a new school. Fétis affirms that whatever faults or failings have been laid to his charge by his opponents, one thing—his originality—has never been called in question. "All that his works contain—character, ideas, scenes, rhythm, modulation, instrumentation—all are his and his only."

Between this view and that of Wagner, who calls him a "miserable music-maker," "a Jew banker to whom it occurred to compose operas," there seems an immeasurable gulf. The truth probably may be expressed by saying that he was unique rather than original. No artist exists that is not partly made what he is by the "accident" of preceding and surrounding circumstances. But on strong creative genius these modifying influences, especially those of contemporary art, have but a superficial effect, wholly secondary to the individuality which asserts itself throughout, and finally molds its environment to its own likeness.

Meyerbeer's faculty was so determined in its manifestations by surrounding conditions, that, apart from them, it may almost be said to have had no active existence at all. He changed music as often as he changed climate, though a little of each of his successive styles clung to him till the last. A born musician, of extraordinary ability, devoted to art, and keenly appreciative of the beautiful in all types, with an unlimited capacity for work, helped by the circumstance of wealth, which in many another man would have been an excuse for idleness, he seized on

the tendencies of his time and became its representative. He left no disciples, for he had no doctrine to bequeath; but he filled a gap which no one else could fill. His characters stand out from the canvas with—his contemporary eulogists say—the vividness of Shakespeare's characters; we should say rather of Scott's. The literary analogue to his operas is to be found, not in tragedy, they are too realistic for that, but in the historical novel. Here the men and women of past times live again before our eyes, not as they appear to the poet, who "sees into the life of things," but as they appeared to each other when they walked this earth. This is most compatible with the conditions of the modern stage, and Meyerbeer responds to its every need.

It is consistent with all this that he should have been singularly dependent for the quality of his ideas on the character of his subject. His own original vein of melody was limited, and his constructive skill not such as to supplement the deficiency in sustained idea. He often arrests the attention by some chord or modulation quite startling in its force and effect, immediately after which he is apt to collapse, as if frightened by the sudden stroke of his own genius. The modulation will be carried on through a sequence of wearisome sameness, stopping short in some remote key, whence, as if embarrassed how to escape, he will return to where he began by some trite device or awkward makeshift. His orchestral coloring, however, is so full of character, so varied and striking as to hide many shortcomings in form. In these days of Richard Strauss and overwhelming orchestras, it scarcely seems possible that Meyerbeer should be classed as an orchestral genius; but he was decidedly an originator in this field, and many who have abused him have copied some of his orchestral devices,—Wagner not excepted.

In some moments of intense dramatic excitement he rises to the height of the situation as perhaps few others have done. His very defects stand him here in good stead, for these situations do not lend themselves to evenness of beauty. Such a moment is the last scene in the fourth act of "Les Huguenots," culminating in the famous duet. Here the situation is supreme, and the music is inseparable from it. Beyond description, beyond criticism, nothing is wanting. The might, the futility, the eternity of Love and Fate—he has caught up the whole of emotion and uttered it. Whatever was the source of such an inspiration (and the entire scene is said to have been an afterthought), it bears that stamp of truth which makes it a possession for all time. If Meyerbeer lives, it will be in virtue of such moments as these. And if "Le Prophète" may be said to embody his intellectual side, and "L'Africaine" his emotional side, "Les Huguenots" is perhaps the work which best blends the two, and which, most completely typifying its composer, must be considered his masterpiece.

Presenting, as they do, splendid opportunities to singers of dramatic ability, his operas hold the stage, in spite of the exacting character which renders their perfect performance difficult and very rare. They will live long, although many of the ideas and associations which first made them popular belong already to the past.

# FELIX MENDELSSOHN-BARTHOLDY

FELIX, the son of Abraham Mendelssohn and grandson of Moses Mendelssohn, the Jewish philosopher, was born at Hamburg, Germany, February 3, 1809. "Formerly," said Abraham Mendelssohn, after Felix became famous, "I was my father's son; now I am my son's father."

Notwithstanding his Jewish descent, Felix was baptized into the Lutheran community and educated as a Protestant. His father after much hesitation had embraced the Christian faith and at the same time, in accordance with German custom, taken an additional surname, that of Bartholdy.

Unlike many great musicians, Mendelssohn had none of the evils of poverty to contend with. Everything was in his favor; for his father was a wealthy banker, his mother (Leah Salomon) a highly-gifted and distinguished woman. Under her tender influence little Felix was educated, and it was she who gave him his first music-lessons. She proved an excellent teacher. The first lessons were short, for she was careful lest by overdoing her part she might check the inclination of her little son for musical study. But the lessons gradually became longer; he was soon so far advanced that his mother put him through a complete course of instruction, and before he was ten years old he was well acquainted with some of the best works.

About the year 1817 his father moved from Hamburg to Berlin, and in a year or so after he placed little Felix under the care of Berger, for the pianoforte, and under the learned Zelter, Sebastian Bach's great disciple, for the theory of music. He entered upon his studies in high spirits, and was not long in unraveling the mysteries of harmony and counterpoint. With the pianoforte also he made wonderful strides, and before long he accompanied regularly at

the Friday practices of the Singakademie at Berlin, where Zelter conducted.

Sir Jules Benedict, in his charming sketch of his friend's life, relates his first meeting with Felix, and says: "It was in the beginning of May, 1821, when walking in the streets of Berlin with my master and friend, Karl Maria von Weber, he directed my attention to a boy, apparently about eleven or twelve years old, who, on perceiving the author of 'Freischütz,' ran toward him, giving him a most hearty and friendly greeting. 'Tis Felix Mendelssohn,' said Weber, introducing me at once to the prodigious child, of whose marvelous talent and execution I had heard so much at Dresden. I shall never forget the impression of that day on beholding that beautiful youth, with his auburn hair clustering in ringlets round his shoulders, the ingenuous expression of his clear eyes, and the smile of innocence and candor on his lips. He would have it that we should go with him at once to his father's house; but as Weber had to attend a rehearsal, he took me by the hand and made me run a race till we reached his home. Up he went briskly to the drawing-room, where, finding his mother, he exclaimed, 'Here is a pupil of Weber's, who knows a great deal of his music of the new opera. Pray, mamma, ask him to play it for us'; and so, with an irresistible impetuosity, he pushed me to the pianoforte, and made me remain there until I had exhausted all the store of my recollections. When I then begged of him to let me hear some of his own compositions, he refused, but played from memory such of Bach's fugues or Cramer's exercises as I could name."

By this time Felix had improved amazingly in his studies, and already the music-meetings held at his home had been graced more than once with a sketch from his pen. His first symphony, that in C minor, was composed for one of these. After returning from his visit to Weimar in 1821, where the talented youth was introduced to the great poet Goethe, the meetings were resumed with more than their usual briskness, and for them he composed two or three one-act operas.

The year 1825 was an eventful one for Felix; for he then accompanied his father to Paris, to see Cherubini, whose counsel was sought to ascertain if the boy had a decided genius for music. This severe judge spoke in very flattering terms of his promise, and so his future career was decided upon. Felix's new opera, "The Wedding of Camacho," had for some time been finished, and had been produced at the home performances, and soon after his return from Paris it was brought out at the Berlin Theater Royal. The public were favorably disposed toward it, but the critics cut it up unmercifully. Mendelssohn used to say, "The opera was not bad enough to deserve such very scurvy treatment." Its composer was but sixteen years old.

The overture to the "Midsummer Night's Dream" was his next creation, and it marks a most important period of his life, for in it his genius frees itself from the fetters of the school he had studied in, and we first get the charming Mendelssohn in its buoyant music. For the next two years Felix was a student at the University of Berlin, attending many lectures and working at his studies, likewise finding time to compose many new pieces.

Early in 1829 Moscheles advised the father to allow Felix to visit England, and accordingly preparations were made for this journey; but before leaving there was one favor his friends begged of him. For some time Bach's Matthew Passion had been brought out at the Saturday vocal practices at Mendelssohn's home, and the singers, wishing to revive it in public, sought his assistance as conductor. He was loath to attempt so important an undertaking, but his friend Devrient soon won him over and with him went to the Singakademie on a visit to Zelter, whose aid was needed in order to obtain the use of the large concert-room and the services of the singers of the Academy.

"Now mind," said Felix, on arriving at the door, "if he grows abusive I shall go—I cannot squabble with him."

They found the gruff old giant hid in a thick cloud of smoke from his long pipe. He was in his drab-colored knee-breeches, and thick woolen stockings, sitting before his favorite old instrument, a two-manual harpsichord. The old theorist *did* grow abusive. He paraded the room, pouring volley after volley upon the half-frightened enthusiasts. Felix more than once pulled Devrient by the sleeve, but he eventually brought the old musician round. Zelter promised the required assistance, and on March 11, 1829, Bach's immortal masterpiece was resuscitated under the direction of Mendelssohn with ever-memorable success, after having lain dormant for one hundred years. To him, then, the world must ever be indebted for bringing to light this *chef-d'œuvre* of a master, alas! even now too little known.

A day or two after this event Felix sailed for England. He arrived in London on April 20, and was received with open arms at the house of his lifelong friend Moscheles. On May 25, at one of the Philharmonic concerts, he made his first bow to an English audience, and on this occasion the baton was intrusted to his care, while the programme included two of his own works—the C minor symphony, and the overture to the "Midsummer Night's Dream." The bewitching music of this celebrated overture electrified the vast audience, and nothing was heard of for days but the successful début of the young composer.

Before returning to Berlin, Mendelssohn accompanied his friend Klingemann on a tour amidst the romantic scenery of Scotland. How his richly cultivated mind was fed by the impressions it received during this tour, is best told by the masterly overture to "Fingal's Cave," and the splendid Scottish symphony, both so full of what he saw, and of the charming atmosphere he breathed.

Mendelssohn soon undertook another journey—the eventful visit to Italy. Full of life and spirits, he set out in May, 1830, on what proved a delightful tour to this "cradle of art." "Italy at last," he writes on October 10, "and what I have all my life considered as the greatest possible felicity is now begun and I am basking in it." Arrived in Rome, he found himself surrounded and courted by a brilliant assemblage of talent and rank.

In this sunny climate he painted Goethe's "Walpurgis Night" with brilliant and harmonious

coloring that can never fade. Besides this inspired music, there was the "Reformation" symphony, the bright "Italian" symphony in A, and the three exquisite motets for treble voices, written especially for the nuns of the convent Trinità del Monto at Rome. The "Italian" symphony did not come to light till it was interpreted by the Philharmonic band, in London, on May 13, 1833, under the composer's direction. What a bright and happy effort it is! so teemful of the balmy southern atmosphere, and all the gay images which had settled on the composer's mind—an undying record of his Italian impressions.

Returning by way of Florence and Milan, Mendelssohn passed into Switzerland, enjoying its wonderful scenery. "Nowhere," he writes to his parents, "has Nature in all her glory met my eyes in such brightness as here, both when I saw it with you for the first time and now."

Early in December, 1831, Felix was again in Paris, where he passed three delightful months amidst its pleasures. During this exotic life he composed very little, but his overture to the "Midsummer Night's Dream" was performed at one of the concerts of the Conservatoire, and also his A minor quartet, "which," as Mendelssohn wrote, "they played with such fire and precision that it was delightful to listen to them."

Toward the end of April he arrived in London. He had only been there a week when he strolled in unawares at one of the Philharmonic rehearsals, and he had been in but a few minutes when one of the orchestra espied him, and cried out, "There is Mendelssohn!" on which they all began shouting and clapping their hands, so that he was obliged to cross the room and clamber into the orchestra to return thanks to the delighted musicians.

He soon received an invitation to perform at one of the Society's concerts, where he produced and played his brilliant "G minor concerto." It created an extraordinary impression, and he was obliged to repeat it at their following concert—an occurrence without precedent. Nor was his production of the "Hebrides" overture less eventful. This masterly work, replete with exquisite touches of feeling, and so thoroughly characteristic of the glorious Highland scenery which suggested it, was given during the same season.

In July, 1832, Mendelssohn returned to his home in Berlin. His cheerful and intellectual circle were delighted to see him back again—the same warm-hearted merry Felix. Devrient relates that the children were as familiar as ever with him; he made the old, unforgotten jokes, insisted on their calling him "Mr. Councilor," while they likewise *would* call him "Mr. Horrid."

In April, 1833, Felix again visited London, accompanied by his father, but it was not for long, for in the following month he conducted at the Düsseldorf Festival. This was attended with such remarkable success that the directorship of the concerts and theater of that city was offered to him. This post he accepted for three years, and threw his life and soul into his new work, bringing the musical performances there to such a degree of perfection as to draw all Europe to hear them. To Church music especially did he zealously apply himself, and it was in furtherance of this that he set about his great and beautiful work "St. Paul." Apart from that, he composed many beautiful songs, and also much music for the pianoforte, including many of the charming "Songs without Words," referring to which, Sir Jules Benedict says: "Mendelssohn, who never would sacrifice to the prevailing taste, took, in this new species of composition, quite an independent flight; his aim was to restore the ill-treated, panting pianoforte to its dignity and rank; and in this view he gave to the world those exquisite little musical gems."

In the spring of 1835 Mendelssohn was in Cologne, arranging for the approaching festival there. Among the works he produced were Handel's oratorio "Solomon," the "Morning Hymn" of Reichardt, and Beethoven's Eighth symphony. Sir Jules Benedict was present at one of the rehearsals of this latter work when Mendelssohn conducted, and in his sketch of his friend's life he relates: "The admirable allegretto in B flat of this symphony not going at first to his liking, he remarked, smilingly, that he knew every one of the gentlemen engaged was capable of performing and even of composing a scherzo of his own; but that *just now* he wanted to hear Beethoven's, which he thought had some merits." It was cheerfully repeated. "Beautiful! charming!" cried Mendelssohn; "but still too loud in two or three instances. Let us take it again from the middle." "No, no," was the general reply of the band; "the whole piece over again for our own satisfaction"; and then they played it with the utmost delicacy and finish, Mendelssohn laying aside his baton and listening with evident delight to the now perfect execution. "What would I have given," he exclaimed, "if Beethoven could have heard his own composition so well understood and so magnificently performed!"

On arriving home he found awaiting him an invitation to take the conductorship of the celebrated Gewandhaus concerts, at Leipzig. This important post which Sebastian Bach, whom he revered so much, had filled a hundred years before, Mendelssohn accepted. On October 4, 1835, he was rehearsing his new orchestra for their first concert under his direction; and in writing home he speaks of his "good and thoroughly musical orchestra," and of the friendly disposition the people in Leipzig show for him and his music.

In the midst of his sunny life at Leipzig came tidings of the death of Mendelssohn's beloved father. His grief was intense, and so depressed did he become, that all grew anxious for the once light-hearted Felix. Writing to his friend Pastor Schubring, Mendelssohn says: "It is the greatest misfortune that could have befallen me, and a trial that I must either strive to bear up against or utterly sink under. A new life must begin for me, or all must be at an end—the old life is now severed." Yet he found a solace in his music. "I shall," he writes, "work with double zeal at 'St Paul,' for my father urged me to it in the very last letter he wrote to me, and he looked forward very impatiently to the completion of my work." Soon it was finished, and its first performance took place at Düsseldorf on May 22, 1836.

"How shall I give you an idea of the beauty of the work?" writes a distinguished friend of Mendelssohn's. "I shall keep to that word—Beauty; it best

conveys the character of the music, which never makes an effort, never is strained to produce uncommon sensations or novel effects, but only develops quietly, honestly, devoutly, the grand subject it treats." "The room," he says, "the garden surrounding, the people flowing in to hear, inside or outside, as they might—all this in a bright May day was festive and cheering. . . . You can have no idea of the splendor of the performance."

It is, indeed, a beautiful work—truly a masterpiece. Whether in its choruses, airs, or recitatives, there is still that sweetness so characteristic of this master. "Stone him to death!" "Oh! great is the depth," and its final one, are three of its finest choruses; while the oratorio abounds in treasures for tenor and bass voices. Its recitatives—these predominate somewhat—have never been excelled, and some of its airs are most exquisite. "But the Lord is mindful of his own"; the fine bass song, "I praise thee, O Lord my God," and that heavenly tenor aria, "Be thou faithful unto death," are among these. In "St. Paul" its composer left a work worthy to be classed with the great oratorios.

Mendelssohn spent the summer of 1836 at Frankfort, and here it was that he first met his future bride, Cécile Jeanrenaud, the daughter of a Protestant clergyman. In the spring of the following year they were married at Frankfort, and after a delightful wedding-trip along the Rhine, they set out for Birmingham, where Mendelssohn was to conduct his "St. Paul." His reception at Birmingham was most enthusiastic. "St. Paul" was produced, and Mendelssohn wrote: "The applause and shouts at the least glimpse of me were incessant, and sometimes really made me laugh."

After a long and uncomfortable journey, Mendelssohn and his wife arrived at their home in Leipzig, and amidst its repose and pleasant surroundings he poured out many fine compositions, the most notable of which are the majestic inspiration, "When Israel out of Egypt came," the "Ruy Blas" overture in C minor, with its vigorous and gorgeously rich instrumentation; and the trio in D minor for pianoforte, violin, and violoncello.

With the new year (1840) came "Lobgesang" (Hymn of Praise), written for the celebration of the fourth centenary of the invention of printing, held at Leipzig June 25, 1840. Soon after its performance on this occasion, this splendid work was repeated at the Birmingham Festival. Truly is this an outpouring of thanks and praise for the blessing yielded to the world in the form of the great discovery it was written to celebrate.

In the spring of 1841 Mendelssohn visited Berlin, whither he had been summoned by the King of Prussia, to undertake the directorship of the music class of the Academy of Arts, and to conduct the great instrumental concerts held at Berlin. After a long correspondence Mendelssohn accepted the offer. His inaugural address to the court of Berlin came in the shape of the incidental music to "Antigone," first performed on November 6, 1841, at the new palace at Potsdam, and the successful and learned manner in which Mendelssohn treated this tragedy of Sophocles was such as to gain the commendations of that great scholar, Bökh, who said he "found the music perfectly in harmony with his conceptions of Greek life and character, and with the muse of Sophocles."

The celebrated symphony in A minor, known as the "Scottish," is a masterly record of the impressions Mendelssohn received amid the wild scenery of Scotland in 1829. It did not appear till the beginning of 1842, when it was produced at one of the Berlin concerts. It next appeared at one of the Philharmonic concerts—that of June 13, 1842, and the applause it elicited completely drowned the music. This was especially the case after the conclusion of its charming scherzo movement—a form of composition in which Mendelssohn was always peculiarly happy—when, in accordance with the composer's intent, the next—the adagio—movement was to be immediately taken; but the audience had been worked up to the highest pitch of excitement and their acclamations were so deafening that, notwithstanding the orchestra was far advanced in the adagio, Mendelssohn was compelled to repeat the merry scherzo, and allow his delighted audience once more to hear the beautiful movement, with its familiar tones of the bagpipes.

Another composition produced in this year was the vigorous sonata in D major for pianoforte and violoncello, a work in which his genius shines out, whether in the exalted joy of its allegro movements, or in the sublime adagio, with its earnest solemnity.

One more event to make this year memorable was the death of Mendelssohn's mother, in the month of December. His grief was inconsolable at this sudden and unexpected calamity. "Now," he wrote to his brother, "the point of union is gone, where even as children we could always meet, and though we were no longer so in years, we felt that we were still so in feeling"; and so it was—with her gone, the parental home was no more.

Early in the new year Mendelssohn was busy arranging for the opening of the Leipzig Conservatorium, and on April 3, 1843, this now world-famed institution was inaugurated. The prospectus displayed a brilliant staff of teachers, including Mendelssohn and Schumann for pianoforte and composition, Hauptmann for harmonium and counterpoint, David for the violin, Becker for the organ, and Polenz for singing. Mendelssohn also found time to produce many fine compositions this year.

In the following season he again visited London. During this visit he conducted six of the Philharmonic concerts and a performance of "St. Paul," besides appearing at Moscheles's farewell concert, at which an extempore cadenza was given by Mendelssohn, which, for grandeur of conception as well as for the power with which its prodigious difficulties were overcome, exceeded any parallel effort in the recollection of living musicians.

This long-continued stream of excitement was not without its effect upon Mendelssohn, and he felt that he must take repose. Accordingly he repaired to Soden, near Frankfort, where his family had been staying during his visit to London. "I found them all well," he wrote to a friend. "Cécile looks so well again. . . . The children are as brown as Moors, and play all day long in the garden." Here he had the whole day free, lying under apple-trees and huge

oaks. "Oh!" he says, "if this could go on for ever!"

His compositions for this year are by no means few. Besides many beautiful songs, there are the two fine Psalms, the forty-second and forty-third, for eight-part choirs, four of his grand organ sonatas, the overture to "Athalie," and also the violin concerto in E minor, composed for his friend Ferdinand David.

Passing over the year 1845, spent chiefly at Leipzig, we come to the production of the cantata "Lauda Sion," composed for a festival held in the Church of St. Martin, Lüttich, which was followed by his great masterpiece, the "Elijah," first performed at the Birmingham Festival of 1846.

On the morning of August 26, the noble town hall of Birmingham was crammed by some thousands of anxious listeners eager to hear this latest work from the master's pen. Exactly at the appointed time, Mendelssohn was seen approaching his seat, and instantly from the assembled thousands came a deafening shout of applause, such as he had never before heard. The melodic work was gone through amid repeated bursts of enthusiasm from the audience after each number. In respect of the chief artists, the composer labored under some disadvantage; but "the orchestra," writes a discerning critic, "was throughout zealous and attentive to Mendelssohn's direction, and the chorus was upon the whole excellent; the freshness of the female voices especially telling to the utmost advantage in the grand and thrilling finale of the first part, 'Thanks be to God—he laveth the thirsty land,' one of the most marvelously characteristic specimens of descriptive writing ever imagined and worked out."

No sooner was the "Elijah" performed than the freshness and originality of its grand descriptive music, so religious in sentiment, laid hold of the public, and ever since it has continued one of the most popular of oratorios, a happy medium between the popular and the classical. It is so well known, that any mention of its merits seems superfluous; yet one is loath to pass from so strong a creation without some eulogy.

All its choruses are tuneful and masterly in the extreme, eminently displaying the learning, the vast imagination, and the peculiar characteristics of Mendelssohn's genius. What could be more impressive than the appeal of the Baal-worshipers in those three splendid choruses, commencing, "Baal, we cry to thee"? There are others equally masterly, especially "Be not afraid," and the majestic one which concludes the oratorio, "Then shall your light." The whole part of Elijah, which is allotted to a bass voice, is exquisitely written, and notably so the energetic aria, "Is not his word," and Elijah's impressive request that he might die, contained in the fine adagio movement, "It is enough, O Lord; now take away my life." The two airs "If with all your hearts" and "Then shall the righteous" have become universal favorites among tenor singers; while that pure melody "O rest in the Lord," for contralto, is equally well known and admired. Another number that must not be passed over is the terzetto "Lift thine eyes," the song of the three angels who appeared to Elijah under the juniper-tree in the wilderness; and surely, for sweetness, grace, and beauty of expression, this exquisite trio is unsurpassed. From beginning to end the oratorio is a succession of gems, while the immense power and imagination wherewith the composer has grasped the scene on Mount Carmel will insure a hearing for this work as long as music has a place among the arts.

On the 8th of May following, Mendelssohn turned his steps toward Frankfort. This last visit to London had quite overpowered him. He had tried his strength too much. At Frankfort he was once more surrounded by his happy family; but no sooner had he arrived than came the news of the sudden death of his sister Fanny. With a cry Mendelssohn fell to the ground, nor did he ever quite recover from the shock of this irretrievable loss. His wife took him to Switzerland, where he seemed improved in health and spirits. Yet he would not entirely give up work, for the sudden death of his father and mother, and now of his beloved Fanny, had possessed him with the presentiment that death was hanging over him.

Still he applied himself to composing with more activity than ever. Two great works were commenced—an oratorio entitled "Christus," and the opera "Lorelei," but they were never to be finished.

In September Mendelssohn returned to Leipzig, where he continued to work upon these and some smaller pieces. Among these latter was the "Nachtlied" (Night Song); and on the 9th of October he took this to the house of Frau Frege, a distinguished amateur singer, who was generally the first interpreter of his inspirations. While accompanying her, a delirium came over him, and soon he was insensible. He was borne to his home in the König-Strasse, where he lay for some days, till about the 18th he was sufficiently restored to speak of his future plans. A second attack soon followed, but he struggled over it till about October 30, when he was seized for the last time. He remained unconscious up to the 3d of November, when he spoke a little. "Tired, very tired," he answered to Cécile's anxious inquiry as to how he felt. The next day it was seen that he could last but a short time longer, and at its close, surrounded by his wife and children and a few of his most intimate friends, he passed peacefully away.

The body was placed in a costly coffin, surrounded with tall shrubs and flowers, awaiting the day of the funeral. Then, amid many thousands of spectators, the grand funeral procession passed through Leipzig to the church of the University, where an impressive service was performed. That same night his remains were carried to the family grave at Berlin, and with the early morning sun shining over the coffin it was lowered to its resting-place beside that of his beloved sister.

We have not qualified our affectionate admiration for Mendelssohn and his works. If any qualifications appear necessary, they easily suggest themselves even to the most ardent admirers of the man and of his musical creations. Few instances can be found in history of a man so amply gifted with good qualities of mind and heart; so carefully brought up among good influences; and so thoroughly fulfilling his mission. Never, perhaps, could any man be found in whose life there were fewer things to conceal and regret.

Is there any drawback to this? Does his music suffer from what he calls his "habitual cheerfulness"?

It may be that there is a drawback, arising more or less directly from his best characteristics. It is not that he had not genius. His great works prove that he had it in large measure. No man could have produced his best work without genius of a high order. But his genius had not been subjected to those fiery trials which seem necessary to insure its abiding possession of the depths of the human heart. Mendelssohn was never more than temporarily unhappy. He did not know distress as he knew happiness. He was so practical that as a matter of duty he would have thrown it off. In this as in most other things he was always under control. At any rate he was never tried by poverty, or disappointment, or ill-health, or a morbid temper, or neglect, or the perfidy of friends, or any of the other great ills which crowded so thickly around Beethoven, Schubert, or Schumann.

Who can wish that he had been? that such a spirit should have been dulled by distress or torn with agony? It might have lent a deeper undertone to his songs, or have enabled his adagios to draw tears where now they only give a saddened pleasure. But let us take the man as we have him. Surely there is enough of conflict and violence in life and in art. It is well in these agitated modern days to be able to point to one well-balanced nature, in whose life, letters, and music all is manly and refined, clever and pure, brilliant and solid. For the enjoyment of such shining heights of goodness we may well forego for once the depths of misery and sorrow.

# ROBERT SCHUMANN

## I

IN a letter to his mother, written at the age of twenty, Schumann describes his life as having been so far "a twenty years' war between prose and poetry." The poetry we may take to have been supplied spontaneously by his own personality, the prose to have been partly forced upon him by circumstances and partly inherited from his parents. Except for a strain of truly Teutonic sentimentality, his mother appears to have been a completely commonplace person; his father, a prosperous bookseller, was a man of some culture, not without an appreciation of music, but with no ability in that direction and a greater leaning toward the drier paths of literature.

Robert Alexander Schumann, fifth son of the family, was born at Zwickau, Saxony, June 8, 1810. The first eighteen years of his life were spent at home. He received a good general education, and an unrestricted browsing on the pasturage of his father's store of books imbued him with a strong taste for poetry and transcendental ethics in general and a fervid admiration for Jean Paul Richter's works in particular. At the same time his musical predilections very early made themselves evident.

He began to play the piano when six years old, and a little later found one of his chief delights in the management of amateur musical performances, at which his earliest efforts in composition met with a ready hearing. His father sympathized with his tastes, and gave them all the encouragement in his power. It was even proposed that he should have musical instruction from Weber, then kapellmeister at Dresden, but the arrangement in some way fell through. He enjoyed, however, a fairly adequate musical training at Zwickau, and had his father's life been prolonged the young musician's course of instruction would probably have been uninterrupted.

As it was, his father's death in 1826 was the signal for the temporary abandonment of all such plans. His mother was determined that he should be a lawyer; and, feeling now the necessity of making his own way in the world, Schumann dutifully acquiesced, and in 1828 matriculated at Leipzig University as a law student.

Steady application to legal studies proved, it must be confessed, impossible to one of his temperament. He had not been long at Leipzig before he wrote to a friend that he was "not attending a single lecture," but was playing the piano a great deal and writing poetry. The coarseness of much of the student life was even less congenial to him than his studies, but he found some compensation in the friendship of the composer Marschner, and Friedrich Wieck, another musician. Wieck (the father of Schumann's future wife) gave him lessons on the piano, and between them they got together a little coterie of musical spirits, who met periodically for the performance of chamber music. Clara Wieck, though then barely ten years old, took part in these with such success as to warrant her appearing in public soon afterward. Bach and Schubert were Schumann's twin musical divinities at this time, and the death of the latter was very keenly felt by him.

His mother, however, by no means approved of this neglect of the law, and suggested that he should remove to Heidelberg University, that being considered a better field for legal studies. His innate lack of determination caused Schumann to agree quietly to this proposal; and to Heidelberg he went in 1829,

nominally to study law, but with a secret determination to seize any opportunity for a musical career that might present itself. He was improving rapidly as an executant, so much so that he appeared on one occasion in public while still a student, playing some compositions of Moscheles with considerable success.

At Heidelberg he patiently remained for over a year, but a legal career was becoming more and more impossible to him. His time there was very happily spent, in spite of endless debts and difficulties. He played the piano a great deal, composed a little—a polonaise and some of the "Papillons" dating from this period—and in some way or other managed to make a trip into Italy, where he heard Paganini. His study of the technique of the piano was unremitting, his idea being that he would make a name for himself as a performer rather than a composer, for regarding his inventive powers he was very diffident. Even on his travels he was in the habit of taking a dumb keyboard with him for purposes of practice.

The year 1830 was momentous for him, for it decided his career. He had at last made a desperate effort to interest himself in law, but was so overcome by distaste for it that he endeavored to gain his mother's consent to its abandonment. She was loath to comply, but eventually agreed to leave the decision of the question to Wieck, who decided for music, but warned Schumann that six years' hard work would be necessary before he would be able to enter the musical lists as a pianist.

Accordingly, for two years Schumann studied with Wieck at Leipzig; but after that time, being dissatisfied with his progress, he returned to Zwickau, and secretly pursued a plan of study of his own, with disastrous results so far as his becoming a pianist was concerned. Objecting to the natural weakness of the third finger, he used to suspend it in a strained position by means of a string fastened above his head while he practised assiduously with the others; his idea being to gain by this extraordinary means an equality of touch in the rest of the hand. The natural result was that the finger was lamed and his right hand practically crippled.

To this incident, however lamentable to him at the time—for it put an end to his prospects as a pianist—music probably owes a great deal; for it was the means of his devoting himself heart and soul to the theoretical branch of his art, which he had previously disliked and almost despised. His fame was to be made as a composer, and he set to work in good earnest. The "Papillons," begun in the previous year, were completed in 1833; in the same year a concert was given by Clara Wieck at Zwickau, at which part of a symphony of his (which has never been published) was performed.

In March of this year he returned to Leipzig. There he lived on his means, which were small but sufficient, and led a quiet life in the midst of a little circle of musical friends, hearing music and composing. His retiring habits, his morbid love of solitude, his silent and abstracted bearing even among convivial friends, seem to mark a first indication of the trouble that was eventually to overwhelm him. In the autumn of 1833 he suffered from a terrible attack of mental excitement, induced by the news of the death of a sister-in-law to whom he was greatly attached, and it is even said that he endeavored to put an end to his life.

The gloom fortunately passed off, and in the following year we find him busy, with two or three of his friends, projecting a new musical periodical which was to revolutionize musical criticism. Such a proceeding was indeed needed, fulsome adulation or bitter invective being the only forms of comment adopted in the press of the time. German music at this juncture did not reach a very high standard; and the prevailing undiluted admiration for mediocre work, and contempt for anything new, inspired Schumann and his fellow-enthusiasts with the idea of a criticism that should purify the national taste and direct its attention into worthy channels.

So, on April 3, 1834, the first number of the "Neue Zeitschrift für Musik" was published. The chief contributors to this were Schumann, Karl Bauch, Julius Knorr, Clara Wieck, Henriette Voigt, Ernestine von Fricken, and Ludwig Schunke. All these friends of his (with Chopin, Berlioz, and others) Schumann honored with inclusion in the fold of a certain mysterious community called the "Davidsbund," which had no existence outside of his imagination.

The "Davidsbündler," known to him by fantastic names with which the headings to the various sections of his "Carnaval" have made us familiar, were supposed to be banded together to do battle against the forces of Philistinism in music. The "Neue Zeitschrift" was a great success, and became a power in the domain of musical criticism. Schumann—whose contributions to it included noteworthy articles on the works of Mendelssohn, Chopin, Henselt, Gade, Sterndale Bennett, Franz, and Brahms—edited it for ten years. After July, 1844, he only wrote criticism occasionally, almost the last of his essays dealing appropriately (and prophetically) with the new and unknown genius of Johannes Brahms, of whom he wrote to Joachim, in answer to a letter from the latter introducing the young composer, that he was "the man for whom the time was waiting."

The five years that followed this new departure were very prolific. The "Carnaval," "Études symphoniques," "Davidsbündlertänze," "Novelletten," "Kreisleriana," "Kinderscenen," "Humoreske," "Romanzen," and "Faschingsschwank aus Wien" all belong to a period during which he wrote (in 1839) to a friend: "I used to rack my brains for a long time when composing. Now I scarcely ever scratch out a note. It all comes from within, and I often feel as if I could go on playing without ever coming to an end." His compositions were well received by musical experts, but coldly by the general public, who found them "eccentric." One of the leading critics of the time spoke of them as "pretty and interesting little pieces, wanting in the necessary solidity but otherwise worthy of notice." This period is also marked by the beginning of a close intimacy with Mendelssohn, for whose work Schumann had the highest admiration.

Meanwhile Schumann had fallen deeply in love with the accomplished Clara Wieck, whose father, without absolutely forbidding his suit, refused to encourage it in the uncertain state of the composer's

means of income. The latter paid a visit to Vienna in 1838 in hopes of establishing his paper there, as no musical paper of the kind existed in that city; but though the Viennese were known as lovers of music, they refused to take the art seriously, and his project failed completely. He returned to Zwickau the following year, and thence to Leipzig.

His assaults upon the obduracy of his beloved Clara's father eventually took the somewhat unusual form of a lawsuit, the upshot of which was that Wieck's objections to their union were declared to be frivolous and baseless; and on September 12, 1840, the pair were married. There had been in the meanwhile, on Sterndale Bennett's suggestion, some talk of Schumann's visiting England; but the step was never taken.

The four or five years that succeeded his marriage were full of quiet happiness for him, and comprise much of his best work. The peaceful routine was only broken by concert tours undertaken with his wife in Austria, Bohemia, and Russia. The year 1840 saw his first serious efforts in vocal composition. Of this he wrote to a friend: "I can hardly express how delightful I find it to write for the voice as compared with instrumental composition, and what an inward stir I feel as I sit down to it. I have produced something quite new in this line." In 1841 he wrote his first symphony, in 1842 the best of his chamber music, and in 1843 his "Paradise and the Peri," his first attempt in concerted vocal music. In 1844 another abortive scheme of a visit to England was formed; and in the same year he began his "Faust" music, but was forced by ill health to abandon it for a time.

In that year he deserted Leipzig for Dresden, his condition of health necessitating his giving up his post in the Leipzig Conservatorium and removing to a city where he could lead a less active life as far as musical performances were concerned. He lived in Dresden for six years, the first three of which were passed in the strictest seclusion. By the end of 1847 his health had improved, and he was able to enjoy the society of a circle of friends that included Hiller, Weber, and Wagner (then kapellmeister at Dresden). The concert tours were resumed; 1848 saw the production of his "Faust" music, 1849 the composition of a number of smaller works, and 1850 the performance of his opera "Genoveva."

His friend Hiller having given up the position of kapellmeister at Düsseldorf in favor of a similar appointment at Cologne, Schumann accepted the vacant post at Düsseldorf, and removed thither in September, 1850. His nervous affections unfortunately asserted themselves once more. His irritability and incapability of concentration increased, until it became evident that his powers were not equal to the demand made upon them in his new capacity; his finished works were coldly received; others were begun, and dropped before he could complete them. Eventually, after his last concert tour in 1853, his mental condition became very grave. In the following year, in an attack of melancholy, he made an attempt to drown himself; and the last two years of the life of this brilliant genius were spent in a private asylum near Bonn, where he died on July 29, 1856.

In personal appearance Schumann is described as "of moderately tall stature, well built, and of a dignified and pleasant aspect." His dreamy and abstracted expression would kindle into animation at a word of sympathy, but he lived, at all events until his marriage, in a world of his own as far as concerned his ideas and aspirations. One of the most curious and apparently contradictory traits recorded of him is that he would often compose in the midst of the merriest and most uproarious company, sitting apart wrapped in his own thought, but acknowledging by a smile or a look any sentiment which awoke his quick sympathies.

## II

Schumann's career as a musician, in spite of the enormous influence he has exerted upon the subsequent developments of his art, is to a certain extent unsatisfactory. He attempted a great deal, but save in the smaller kinds of music, such as his songs, pianoforte pieces, and chamber music, he rarely touched complete success. There is much that is wonderful in his symphonies and his choral works, even in his one opera "Genoveva," but as a whole they are too often baffling and elusive. Sometimes it is difficult not to feel that Schumann was more of a poet than a musician, and that he would have said what he had to say more impressively in words than in notes. His grasp of the greater forms of music often seems nerveless and incomplete, and thus his most exquisite ideas often miss their due effect by reason of the insufficiency of their presentment.

His natural gifts were marvelous in their richness and variety. No musician was ever endowed with a more delicate and poetical imagination. Great he cannot be called in the sense that Bach, Beethoven, and Handel are great, nor, though in nature he was more akin to Mozart, had he anything like Mozart's wide humanity. But in his own sphere he is unequaled. He had a mind of exquisite sensibility, a touching and childlike purity of thought and aspiration. Schumann's music is the very antipodes of vulgarity and self-seeking. Never was there a more whole-hearted artist, nor one more sincere in the expression of his own thought and feeling. Schumann lived in a world of his own into which no suspicion of the struggle for existence intruded. His love for Clara Wieck was the moving impulse of his life. It molded his genius, and gave birth to much of his best music. Apart from this, as is apparent from the preceding sketch, there is but little in his uneventful career that need be taken into account in considering his music.

Schumann was preëminently a poet-musician. In his music the poetic basis is all-important, not merely in his larger works, but in the slightest of his pianoforte pieces, in which we find perhaps his most in-

dividual expression. Even when no title is affixed to these, we have the composer's authority for attributing them to a definite poetical inspiration; as, for instance, in the case of the "Novelletten," which he described as long romantic stories, though he declined to label them with their respective meanings. It is this that gives to Schumann's music its characteristic note—its suggestiveness. His music may or may not suggest the actual picture that was in the composer's mind when he wrote, but it is alive with meaning.

Schumann's music is brimful of ideas—of poetical ideas, that is to say, as opposed to purely musical ones. But the depth of his poetic expression always wins absolute triumph even over defective technique. Schumann's symphonies, for instance, by the side of Beethoven's, apart from their poor, clumsy scoring, are sadly amateurish from the technical point of view. Beethoven's symphonies can be heartily enjoyed without any knowledge of what they are about. The mere construction of them, the development of the themes, the treatment of the melodic and harmonic material are in themselves a delight. With Schumann it is not so. He demands in his hearer a mood corresponding to his own. You must read the story he has to tell or his music will fail to charm you. This is why he was so long in coming to his own. He had to train the world to appreciate his point of view. In his day the poetic basis of music was little understood. It was enough that it should furnish a concourse of sweet sounds, arranged according to established principles. In bringing about the desirable change in this respect, Schumann himself was the prime agent. He is the apostle of modern music in a sense that perhaps applies to no other composer—not, it need scarcely be said, with regard to technique, for in handling his material he was always something of an amateur, but in his conception of music, of its mission and its capability. This is the real importance of Schumann, and it is this that gives him the right to a place among the greatest masters of music.

Schumann's musical history is a curious one, being divided into sharply defined periods, during which he devoted himself almost entirely to one species of composition. It is not easy to say in which department of his art he most excelled. Whatever he wrote showed the workings of a singularly original mind. Of all the great masters of music he owed least to his predecessors. Speaking in general terms, he is the inheritor of the romantic spirit of Beethoven and Schubert; but, judged in detail, he owes little to either. Much of Beethoven's and Schubert's music is purely personal in tone. We seem to hear the men speaking in music, pouring forth their joys and sorrows in the language they knew best. Schumann's genius, on the other hand, is far more objective in quality. His imagination is fanciful rather than profound, delighting in subjects of fantastic grace and delicacy, which he knew how to sketch with a marvelously light and vivid touch. His earlier piano works, such as "Papillons," "Carnaval," and "Kinderscenen," brought an entirely new note into music. These wonderful little series of vignettes, delicate and tender as the creations of Watteau, opened new worlds of beauty to art. In works like the great fantasia in C and the sonata in F sharp minor a deeper note is touched, but the prevailing characteristic of Schumann is always romantic grace rather than profound tragic power.

Similarly in his songs, although passion is treated with infinite variety, it is rather in the tenderer and more plaintive aspects of love that he excels. He sometimes rises to grandeur of expression, but many of his love-songs have more than a touch of morbid feeling. No one has ever shown a subtler art in transferring the shades of feeling into music, as for instance in the song-cycle "Dichterliebe"; but, though he stands, as we may say, next to Schubert, Schumann has no pretense to Schubert's singable vein, he is much deeper, but less vocal than his more prolific predecessor. His symphonies are handicapped by dull and ineffective scoring, which makes against an adequate comprehension of their beauty; but in fundamental brain-work they are as fine as anything he wrote. That in B flat, which Schumann himself christened his "Spring Symphony," is the general favorite. It is full of the rapture and intoxication of the spring. It is, in the Meredithian sense, a "reading of earth" more definitely than anything previously written in music. Even less than Beethoven's "Pastoral" symphony is it a mere piece of scene-painting, though it has many touches that speak of an exquisite feeling for natural beauty. It has a delicious, almost fragrant freshness of atmosphere. It sings of the rising sap, of the swelling bud, of wild bird-raptures in the clear March heavens, and of the passionate sense of unfolding manhood. All that spring has ever meant to a poet is here sung in accents that thrill the soul with a strange enchantment. The symphony in B flat was written at the happiest period of Schumann's life. He had just married Clara Wieck, and life seemed to be opening brightly before him. His joy is divinely mirrored in this work. Gay it cannot be called, even in its lightest moments, for gaiety rarely if ever came to Schumann. Ardor is rather its prevailing note, touched from time to time with seriousness, and even solemnity, for Schumann's joy was a passion rooted deep in his being, not the light-hearted laughter of men like Mendelssohn.

The symphony in C is a strange and striking contrast to that in B flat. Schumann has told us himself in what circumstances it was written: "I sketched it out while suffering severe physical pain; indeed, I may well call it the struggle of my mind which influenced this, and by which I sought to beat off my disease." Truly the hand of disease is heavy on this work. There is something hectic, something feverish about it. It always seems to tell us some such story as that of John Keats the poet, with his passionate struggle for fame, and his wild, rebellious beating against the dungeon-bars that imprisoned his genius. The slow movement is a love-song of such intense and consuming fervor as music has rarely known. Schumann has been called morbid, and such movements as this give color to the accusation. It has more than a suggestion of unhealthiness, even of debility. There are certain phrases in Keats's letters to Fanny Brawne, his "swooning admiration" for her beauty, or such a passage as this: "I have two luxuries to brood over in my walks, your loveliness and the hour of my death. O that I could have possession of them both in the

same minute"—which appear to ring with the same diseased note as this love-song of Schumann's. Their beauty cannot be disputed, but it is the beauty of decay. The symphony closes in a wild tempest of passion, frenzy, and despair, and even in places suggests the insanity which was destined to cloud the close of Schumann's life. It is, if not the greatest of Schumann's works, one of the most personal and interesting—terribly so, indeed, to the student of his mind.

More attractive to the general hearer are the symphony in D minor, so singularly suggestive in the delicate flavor of its romantic atmosphere, and the "Rhenish" symphony in E flat, which is frankly a piece of programme music, but programme music of the noblest, loftiest kind. It was inspired by the river Rhine, and depicts the emotions engendered by the contemplation of that historic stream. The broad flow of the river itself, the rich meadow-lands along its banks, the rustic merrymakings of the dwellers on its shores, and the solemn splendor of the great cathedral at Cologne—of these Schumann has woven a symphony of epic grandeur which, though lacking the personal interest of the symphonies in B flat and C, is one of the noblest and most dignified musical compositions given to the world since the death of Beethoven.

Space forbids us to discuss in detail the piano quartet and quintet or the piano concerto, three works which many critics would select as the most perfect that Schumann ever produced. Technically they are far more accomplished than the symphonies, while in different ways they are all three markedly characteristic of his tender and romantic genius. Historically, too, they are as important as anything he wrote, since the influence of the quartet and quintet, at any rate, on subsequent writers of chamber music, notably upon Brahms, can hardly be overestimated.

Schumann is curiously difficult to sum up in a word; he is so various, he counts for so much. Perhaps the chief reason of his supreme importance in the history of nineteenth-century music lies in what may be called the poetical character of his music, to which we have already referred. As a poet handles the various forms of poetry, writing now an ode, now a sonnet, now a lyric, and rising at times to a drama or an epic, using the form that instinct or experience tells him is best suited to express his thought, so Schumann ranged through the various forms of music, passing in turn from pianoforte music to songs, from chamber music to symphonies. This sedulous care in adapting means to end, in selecting the form most congenial to the expression of each mood and emotion in turn, was not, of course, altogether a new thing to music, but until Schumann's day its artistic importance had not been fully recognized. Schumann's legacy to the world is priceless in many ways, and the twentieth century is increasing a reputation that was of slow growth during the nineteenth.

# FRÉDÉRIC FRANÇOIS CHOPIN

SO closely is Chopin's personality bound up with his work that it is impossible, without a certain familiarity with his music, to have any intimate knowledge of the composer himself. Only in his compositions does he relax a habit of restraint induced by a repugnance to any extreme of emotion, which in its turn was the result of an inherited delicacy of constitution. Not that he was altogether the lifelong invalid depicted by Liszt or George Sand; he was never robust, but it was not until the last ten years of his life that disease gained an irrevocable hold on him, and then its course was accelerated by the nervous excitement of the artistic life in Paris. As a young man he appears to have been always ready to take his share in any fun that was toward, and his physical strength was at any rate sufficient to enable him to stand long journeys in German stage-coaches—a mode of traveling scarcely possible to a confirmed invalid.

Chopin's real delicacy lay in his nervous organization. There his nature was so highly strung that he carried sensitiveness and refinement almost to a fault. Anything that jarred upon his fine temperament caused him positive pain; and it was no doubt the instinctive avoidance of any such possibility that led him into a reserve of manner through which he rarely broke.

Though Polish life and music were from first to last such an integral part of Chopin's existence, it was only on one side, his mother's, that he could boast of Polish blood, for his father, Nicolas Chopin, was a Frenchman, born at Nancy, in Lorraine, who when a young man had gone as a tutor to Warsaw, where, with but few absences, he remained to the end of his life, prosperous and honored as one of the most accomplished and upright of the professors in the Academy there. Frédéric François Chopin was born on March 1, 1809, at Zelazowa Wola, a little village near Warsaw. (But the date, even the year, of his birth has been disputed.)

The child very early showed his sensitiveness to music, and prevailed upon his parents to allow him to share the lessons given to his eldest sister by Albert Zwyny, an excellent music-master in Warsaw. Many are the tales of his performances as a child, but, perhaps, the best is the one related by Karasowski, his biographer, of his appearance at a public concert for

the benefit of the poor, when he was not quite nine years old. He was announced to play Gyrowetz's pianoforte concerto, and, a few hours before, he was put on a chair, and there dressed with more than ordinary care, being arrayed in a new jacket, with an ornamented collar, specially ordered for the occasion. When the concert was over, and Frédéric returned to his mother, who had not been present, she asked him what the people had liked best. "Oh, mamma," he exclaimed, "every one was looking at my collar!"

His boyhood passed happily; sometimes merry, sometimes moody and abstracted, he absorbed eagerly all the musical instruction he could get, and already attempted to compose. When he was quite a little fellow he would sit and play out his thoughts upon the piano, while his master indulged him by writing down what he played; after which the boy would, with great pains, go through the composition, altering here and there, and exerting all his powers, even at this early age, to make his work as artistic as he possibly could. At times, we are told, he would wander about silent and solitary, wrapped in his musical meditations. He would sit up late, if he were allowed, busy with his music; and often after lying down, would jump out of his bed to strike a few chords, or try a short phrase on the piano—to the horror of the servants, whose first thought was of ghosts, the second that their dear young master was not right in his mind.

When he was nineteen, he went, already a finished pianist, to Berlin, where he found, in the various musical libraries and collections, an inexhaustible fund of interest. He appeared several times in public during the year, and made a great impression by the poetic quality and unconventional style of his playing.

From his twentieth to his twenty-second year Chopin was a rover, visiting Vienna, Prague, Dresden, Breslau, Warsaw, and other cities, everywhere charming his hearers by his playing, and composing fitfully when the mood took him. Finally, in 1831, he traveled to Paris, nominally on his way to England. The attractions of Paris, however, and its musical life were stronger than any inclination to go farther, and for the rest of his life it was his headquarters. "I am passing through Paris!" he would jestingly say, when asked of his intended movements. It was about this time that some of his compositions were first published, and his fame was further assisted by an exceedingly discriminating review written of one of his compositions by Schumann, who may be said to have "discovered" Chopin to the world with the same prophetic insight that enabled him in subsequent years to be the first to recognize the genius of Brahms.

For five or six years he spent a retired life in Paris, composing now more regularly, and performing at concerts on rare occasions. His unrivaled position as a public performer no doubt gratified him, but his fastidiousness and dread of possible non-appreciation made him shrink more and more from appearing in public. "I am unsuited for concert-giving," he said to Liszt; "the public intimidate me, their breath stifles me." He would take but few pupils, being unwilling to teach except where he could be sure of a complete sympathy and exceptional ability in performance.

In this repugnance to a cheap notoriety, Chopin's instinct was right. His music can only be appreciated where it evokes sympathy, and this it can only do in natures which have a quick perceptiveness and that species of refinement which constitutes musical tact. Fortunately there were in Paris musicians to recognize this, for only so could he maintain in the musical world that curiously aristocratic attitude which, as it chanced, brought him nothing but praise and admiration. Much was written of him and of his music in the French musical journals of this period. "It is only rarely," wrote Liszt in the "Gazette musicale," "at very distant intervals that Chopin plays in public; but what would have been for any one else an almost certain cause of oblivion is precisely what has assured him a fame above the caprices of fashion, and kept him from rivalries, jealousies and injustice. . . . Moreover, this exquisite, altogether lofty and eminently aristocratic position has remained unattacked. A complete silence of criticism already reigns round it, as if posterity were come."

Chopin's playing has been compared to the conversation of one accustomed to the society of clever people, in that it was never marred by exaggeration or over-accentuation. Performing his works, as he always did, practically for himself and not for the audience, it was impossible for one of his temperament to vulgarize his style in order to compel attention. Consequently, unless he could be sure of at once establishing a sympathetic communication with his audience, it was useless for him to play. "When you do not at the outset gain your public," he once said to Liszt, "you have to force, to assault, to overwhelm, to conquer them. That I cannot do."

Liszt describes Chopin as of middle height, slim, with flexible limbs which appeared almost fragile; delicately shaped hands and very small feet; an oval face of pale, transparent complexion, crowned with long silky hair of light chestnut color; tender, dreamy, brown eyes, which lit up strangely when he spoke; a finely cut aquiline nose; a sweet smile, and graceful gestures; a soft and usually subdued voice; and a general distinction of manner which caused him involuntarily to be treated *en prince*. The nature of his personal charm is felicitously told by George Sand. "The delicacy of his constitution," she says, "rendered him interesting in the eyes of women. The full yet graceful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the cleverest men; while the less highly cultivated liked him for the exquisite courtesy of his manner." Moscheles said of Chopin's personal appearance that it was "identified" with his music.

From 1836 to 1847 lasted the great incident of Chopin's life, his connection with Madame Dudevant, or "George Sand," to use her famous *nom-de-plume*. This strange woman—with her ultra-masculine horror of the usual forms and conventions of society, her blind craving for an impossible social ideal, her quick, imperious mind—seemed to find the necessary complement to her character in the almost feminine nature of Chopin. It is no meaningless phrase to say that in her Chopin found at once the blessing and the curse of his life. While their love lasted she surrounded him with every care and attention, especially at the time when his fatal illness began unmistakably to assert itself. But it seemed as though the vigor of her

nature was too powerful for that of Chopin, or rather as if the intensity of the love she evoked from him consumed his being in spite of himself. It cannot be denied that to her, the first intoxication of affection once over, this episode was no more than an experience like many others. "This many-sided woman," as one biographer writes of her, "at this point of her development found in the fragile Chopin a phase of her nature which had never been expressed, and he was sacrificed to the demands of an insatiable originality which tried all things in turn, to be contented with nothing but an ideal which could never be attained."

How completely any true sympathy which she had felt for Chopin vanished after the rupture of their connection, can be clearly traced from the portraits she gives of him in her later writings; notably in one of her novels, a character in which is obviously intended as a reproduction of Chopin, portraying him as a tiresome, invalided sentimentalist, which he was not. Once she realized that this was but another disappointment in her restless search for her ideal, George Sand regarded Chopin merely as a psychological specimen to be studied. Her love for him had been an infatuation, which, though violent, was not lasting, for it was based on purely self-regarding feelings. With the perverted instinct of the individualist, the sole end of life to her was what she chose to conceive as her own development. Chopin's love was to aid this; it failed in realizing her extravagant expectations, and was dropped—almost with the scientific indifference of a chemist who throws aside even a valuable ingredient if it have disappointed his expectations in some absorbing experiment.

Chopin, on the other hand, gave his whole life to this love, which was to him a deep reality. As long as it was returned, the femininity of his character found support in the stronger nature of George Sand: and had she been as sincere as he, the two might have completed one another's lives in an unequaled manner. He did not long survive the blow which the rupture caused him. During the last two years of his life he paid a visit to London—where he gave one or two concerts, and was received with the greatest admiration—and also made a short journey into Scotland. But his spirit was broken, and his failing health rapidly giving way before the terrible progress of consumption.

He returned to Paris in 1849, to receive a fresh shock from the news of his father's death, and, as it proved, to spend his own last days. He became weaker and weaker, with difficulty able to get about and unable to play in public or to compose. "It was a painful spectacle to see our beloved Chopin at that time," writes one of his pupils; "he was the picture of exhaustion—the back bent, the head bowed forward—but always kindly and full of distinction." By the time the autumn came it was evident that the end could not be far off; and at last, after weeks of struggle, he died quietly and painlessly, surrounded by his friends, early on the morning of October 17, 1849.

As one would expect from a genius of so peculiar a temperament, Chopin confessed that he was to such an extent identified with his own music that he could feel very little real delight in that of other composers, except in the rare cases where it was perfectly sympathetic to him. Mozart held the first place in his affections, and, next to him, Bach. Of Beethoven he had no thorough appreciation, and Mendelssohn's music he disliked intensely.

If one may be permitted the somewhat fantastic idea of a sex in music, that of Chopin may be taken to represent the feminine, and this in no derogatory sense. The distinction is one rather to be felt than expressed, but any one familiar with music can appreciate it. It has often been remarked that after a course of Chopin one feels an irresistible attraction to purely formal music, such as that of Bach; and it is interesting to note that Chopin himself felt this to a certain extent. He seems to have recognized that his music was a passionate exposition of one phase of life, and that after exclusive devotion to this one side of human nature the introduction of an opposing element was necessary to balance the extreme ideality of his disposition. And so, before playing in public, it was his habit never to practise his own compositions, but for a fortnight before the concert to shut himself up in his room during the greater part of the day and play nothing but Bach.

From the musician's point of view Chopin's devotion to Bach was most fortunate. It was his appreciation of the symmetry of that master's compositions that helped him to keep always before him the necessity of basing his own poetic fancies, even in their freest flights, upon a strict regard for form. There is no surer sign of decadence in an art than to allow the love of color or ornament to obscure the sense of form; and it is characteristic of Chopin's refinement that his music, so original in its inspirations, so fanciful and elaborate in its ornamentation, never becomes formless. Its "femininity" was no doubt the secret of the extraordinary influence he exerted over women, and of his keen sympathy with everything that concerned them; but it never would have compelled, as it did, the instant admiration of musicians of every shade of sensibility had it not possessed the far higher quality of absolute conformity to artistic good taste.

With regard to Chopin's music no error—as has been remarked by his most competent biographer, Frederick Niecks—is more widespread than the idea that it universally represents the languor and melancholy supposed to be the characteristic of the composer, and consequently to lack variety. Nothing could be farther from the truth. Chopin's music constituting his autobiography, it is inevitable that there should be a vein of sadness underlying its various moods; but sadness is not necessarily melancholy. In the courtly grace or impetuous vigor of his polonaises, the coquettish witchery of his mazurkas and waltzes, the tender beauty of his ballades, nocturnes and impromptus, the kaleidoscopic brilliancy of his studies, preludes and scherzos, Chopin accomplished the apotheosis of the national music and national spirit of his beloved Poland; and inasmuch as his music not only represents this strong national instinct, but is also the record of the changing emotions of a sensitive nature, any who can appreciate Chopin's work will easily disprove to themselves the charge of a want of variety.

This double nature of Chopin's music is cleverly

discriminated by Niecks in a chapter in which he deals with its qualities as an expression of its composer's inner life. The passage demands quotation. "We have to distinguish in Chopin," he says, "the personal and the national tone-poet, the singer of his own joys and sorrows and that of his country's. But, while distinguishing these two aspects, we must take care not to regard them as two separate things. They were a duality, the constitutive forces of which alternately assumed supremacy. The national poet at no time absorbed the personal, the personal poet at no time disowned the national. His imagination was always ready to conjure up his native atmosphere—nay, we may even say that, wherever he might be, he lived in it. The scene of his dreams and visions lay oftenest in the land of his birth. And what did the national poet see and dream there? A past, present, and future which never existed and never will exist—a Poland and a Polish people glorified. . . . No other poet has, like Chopin, embodied in art the romance of the land and people of Poland. And, also, no other poet has like him embodied in art the romance of his own existence. But, whereas as a national poet he was a flattering idealist, as a personal poet he was an uncompromising realist."

Chopin's works can, fortunately, never become "popular"; for a perfect interpretation of them is the hardest task a performer can set himself. That requires—apart from the question of technique—unerring taste, and a quick sympathy which perceives that to vulgarize them is an outrage equivalent to the willful distortion of a man's most sacred and most intimate feelings.

Chopin was, as Balzac truly said of him, less a musician than a soul who made himself felt. To all who study him, then, Chopin is inseparable from his music, which constitutes one of the most interesting psychological portraits in existence. His life, as we have seen in our brief sketch, was without extraordinary incident, and he was much given to retirement. Only in his music does he seem to live fully. To say that his compositions were spontaneous is as if one were to say that the beauty or the perfume of the flower is spontaneous; the outcome of the organization was as inevitable in the one case as it is in the other. His music being a revelation of himself, he could not have written otherwise than he did; and moreover, being endowed with an exquisite sense of fitness, he never allowed his compositions to become mere undisciplined emotional utterances, but, with patient skill and an artistic avoidance of anything that could lead to commonplace or vulgarity, fashioned them into a symmetry and expressive beauty rarely equaled and never excelled in the range of pianoforte music.

To be emotional without being sensational, to be sad without morbidity, to use familiar forms of expression without descending to the commonplace, to invent new forms without being betrayed into extravagance—this requires a genius of no usual order. In his poetic sketch of Chopin as a composer, Liszt says of his work: "In it we meet with beauties of the highest kind, expressions entirely new, and harmonic material as original as it is thoughtful. In his compositions boldness is always justified; richness, often exuberance, never interferes with clearness; singularity never degenerates into the uncouth and fantastic; the sculpturing is never disordered; the luxury of ornament never overloads the chaste tenderness of the principal lines. . . . Daring, brilliant, and attractive, they disguise their profundity under so much grace, their science under so many charms, that it is with difficulty we free ourselves sufficiently from their magical enthralment to judge coldly of their theoretical value."

Chopin wrote scarcely anything but piano music, and nothing in which the piano did not bear its part. He probed the secrets of the piano as no one before him had done, and he left nothing to be discovered regarding its legitimate use as a means of expression. After his day, as we know, piano technique advanced upon a path which carried it toward a more orchestral style, but although new and splendid possibilities have thus been placed within the reach of modern pianists, they are only to be attained by the sacrifice of what is distinctive in the instrument. Chopin's perfect taste assured him that the piano was as a matter of fact more effective when it was content to be a piano and did not try to imitate an orchestra.

The generation that knew Chopin has passed away, but his music, even without the charm of his personal fascination, is more widely appreciated than ever before.

# HECTOR BERLIOZ

WHETHER or not a prophet have honor in his own country depends (provided the prophet be genuinely inspired and no impostor) mainly upon the fitness of his country to receive his message. Should it fall upon unreceptive ears and minds unresponsive, be the voice never so authoritative it will produce no effect. Such was the case with Berlioz and his fellow-countrymen. A genius of enormous if somewhat undisciplined power lived to find its worth recognized everywhere except in the quarter where it most hungered for recognition. Frenchman to the backbone, Berlioz was in his lifetime utterly unappreciated in France; and for this neglect no foreign honors could in his estimation compensate.

Hector Berlioz was born at La Côte-Saint-André, a small town in the department of Isère, France, December 11, 1803. As a boy he displayed no particular precocity, but a decided taste for music. By the time he was twelve he could read music easily, sing fairly well, and play the flute and guitar. His book-learning was erratic. What he liked he learned rapidly, and everything that savored of the romantic took a firm hold on his mind, but the classics fared badly; and to the disgust of his father, who was an enthusiastic physician, so did all attempts at medical study. While the worthy doctor regarded his son's efforts in musical composition merely as an outlet for an overvivid imagination, the young Hector found pleasure only in this work, and disgust in the more serious matters of the dissecting-room.

His father had made up his mind that Hector was to follow in his steps in the choice of a profession, but it was not long before he was made aware that nothing was farther from his son's intentions. He had determined that he would at all costs become a musician, and he took his future upon himself. A cantata gained him admission to the Paris Conservatoire, where he became an enthusiastic disciple of Lesueur, now a forgotten musician, but a man of importance in his day. In a short time Berlioz had turned out various compositions of no particular merit, and even succeeded in inducing a wealthy amateur to produce one of them, but the début passed unnoticed.

Trying to fly too high before his wings were fully grown, Berlioz then competed for the Prix de Rome. This prize was a valuable honor, for it carried with it an annuity of three thousand francs for five years and provided for two years' residence at the Conservatorio in Rome. Great was Berlioz's disappointment to find that his composition was not even judged worthy of mention; and still greater was his disgust when his father peremptorily ordered him home, determined that his son should not swell the ranks of mediocre musicians but should devote himself to the honorable profession of medicine.

The result of this was to plunge Berlioz into such depths of despondency that his father at last so far abandoned his position as to consent to his son's going to Paris to study music for a definite period, at the end of which, if his attempts should produce no better results than the former, the would-be composer was to admit that Nature did not intend him for a musician and finally adopt his father's calling.

This proposal put Berlioz on his mettle. In 1826 he returned to Paris, where he lived with a friend in the Quartier Latin. For a time he was, in his way, happy. He worked feverishly at his music, always with the hope of fame before him, and enthusiastically blind to his many privations and discomforts. Unfortunately trouble soon began to wear only too real an aspect. In consequence of his having entangled himself in debts, his father refused to continue the allowance he had hitherto sent him; his friend had not enough for two, and starvation seemed to stare Berlioz in the face. The year 1827 was a terrible one for him; but, with the help of a miserable pittance he received as a member of the chorus in a second-rate theater, he managed to weather the storm.

The next year brought encouragement. He again competed for the Prix de Rome, and this time his composition was not rejected as worthless, but declared to be impossible of acceptance inasmuch as it was impossible of performance. Berlioz, who was beginning to find out his powers, and had lavished all his strength on this work, was furious at the result. He was scarcely in a condition to appreciate the dismay caused among his academic judges by his novel and daring method of writing. His composition, no doubt, bristled with unusual difficulties, for he was at the beginning of his development into one of the greatest masters of the art of orchestration that the history of music has known, and his writing at this period betrayed an exaggeration seldom absent from the work of a young and extraordinary genius.

He declared, however, that the work *should* be performed, and with some difficulty gained permission to give a concert at the Conservatoire. The result was fairly satisfactory. The performance was not without its disastrous incidents, but it had at any rate the good effect of directing attention to Berlioz, who was now regarded as a possible personage in the musical world, though it was true he was generally thought of as a headstrong pupil, whose one view of rules was that they should, if possible, be broken. At last even his academic critics were forced to admit his genius; for, two years later, when he again competed for the Prix de Rome, he gained it. His composition was a cantata on the subject of "Sardanapalus."

He at once (in 1830) left for Italy to take up his residence in Rome for the allotted two years; but Rome presented very little attraction to him. Italian music, which he detested, had sunk to a level of complete vapidity; except for the company of Mendelssohn and Liszt, there was in Rome no musical society to his taste. He hankered after the excitement of the artistic struggle in Paris, and was driven to spend most of his time in excursions to romantic spots in

the neighborhood in the hope of dissipating his ennui.

There was, it is true, one sufficiently sensational incident to break this monotony. Berlioz imagined that he had been despitefully treated at the hands of a certain fair Parisienne, and in his Roman solitude brooded over his wrongs until his volcanic temperament incited him to a desperate resolve. He left Rome one night, bound for Paris, in a white heat of vengeful despair; armed with pistols, two small bottles of poison, and a female costume—in which last he proposed to disguise himself and, having thus gained access to his faithless fair, to kill first her and then himself. Between Florence and Genoa he managed to lose the costume, and at Genoa every dressmaker in the town firmly refused to let him have another. Nothing daunted, he went on; but as he approached the frontier it occurred to him, in a lucid moment, that if he left Italy without permission his name would be struck off the list of students at the Conservatoire and his annuity be forfeited. He therefore made a halt for reflection at a small coast town, where in a moment of amatory abstraction he fell from the town walls into the water. This finally cooled his ardor, and he returned crestfallen to Rome.

In the spring of 1832 he was free to return to Paris, as he was eager to do, and to throw himself once more into the thick of the musical battle. "I left Rome without regret," he wrote to Ferdinand Hiller; "the confined life of the Villa Medici was becoming more and more insupportable to me." By the time of his return to Paris he had gained notoriety, if nothing more, and this was of value to him in his project of concert-giving. His compositions were, however, too highly charged with color and imagination to suit a taste which found all that it required in *opéra comique*. Among French musicians, too, his methods evoked as much ridicule as admiration. Every pronounced style is easily open to parody, and travesties were not wanting in Berlioz's case.

His enormously clever "Symphonie fantastique," for instance—in which he represents an episode in the life of an artist who, being in the despair of love, dreams that he has murdered his loved one, and is being taken to the scaffold—displayed a hitherto unapproached resource of orchestral effect in the expression of emotions by means of instrumental combinations which were as daring as they were novel. Such a work naturally raised a storm of criticism, the bitterest part of which, to Berlioz, was, as always throughout his life, that the readiest recognition of his genius came not from his own countrymen but from abroad. "Paris, Paris!" was always his cry; "let Paris hear of my triumphs!" In the most brilliant of his subsequent honors in other countries this thought was always uppermost. But Paris was heedless; and it will always remain an artistic disgrace to the French that they willfully ignored the presence among them of one of the most remarkable and original, if not one of the greatest, figures in music.

The courtship and marriage of Berlioz with Henrietta Smithson, the English Shakespearian actress, was very characteristic of him. Miss Smithson had come to Paris with a company of English actors, and, strangely enough, their interpretation of Shakespeare met with great sympathy, especially at the hands of the Parisian students. Berlioz first saw his future wife in the part of Ophelia. He was profoundly impressed by her personal charm, and still more by her power as an interpreter of an entirely new range of poetic emotion. "The effect of her prodigious talent, or rather of her dramatic genius, upon my heart and imagination," he says in his "Mémoires," "is only comparable to the complete overturning which the poet, whose worthy interpreter she was, caused in me. Shakespeare thus coming on me suddenly, struck me as with a thunderbolt. His lightning opened the heaven of art to me with a sublime crash, and lighted up its farthest depths; I recognized what real dramatic grandeur, beauty, and truth were. I measured at the same time the boundless inanity of our French notions of Shakespeare, and the pitiful poverty of our old poetry of pedagogues and ragged-school teachers."

His identification of this beautiful girl with his poetic ideal kindled all the passion of his nature; and after many desperate shifts, and days and nights of self-torture, he succeeded in gaining her acquaintance, and at last made his love known to her. She would at first hardly credit the existence of this adoration at the hands of an unknown admirer, and Berlioz's vehemence rather frightened than attracted her. Her departure from Paris caused him a terrible access of melancholy; but, to his great joy, when he returned from Rome he found Miss Smithson again in Paris, this time about to attempt the management of a theater where English performances of Shakespeare should be the attraction. More ardently than ever he pressed his suit, and at last she yielded to his importunity and promised to be his wife.

The course of their courtship was, as any who knew Berlioz would expect, no placid one. He was alternately in the heights of happiness or the depths of despair, according as he seemed to deserve the smiles or frowns of his lady-love. The following letter was no doubt written in one of his most agitated moods, and the result of some lover's quarrel.

"To Miss Henrietta Smithson,
Rue de Rivoli, Hôtel du Congrès.

If you would not see me dead, in the name of pity—I dare not say of love—let me know when I can see you. I ask for mercy, pardon at your hands, on my knees and in tears! Miserable being that I am, I cannot believe that I deserve my present sufferings; but I bless the blows which come from your hands. I await your reply as I would the sentence of my judge. H. Berlioz."

The prospect was not reassuring. Their respective families were resolutely opposed to the marriage, and Miss Smithson was beginning to realize disastrously that the apparent rage for Shakespeare had been nothing more than an ephemeral fancy of the fickle Parisians, and that she was rapidly losing all she had in the world. To add to her misfortunes, she fell as she was getting out of her carriage at the theater door, and fractured her ankle so seriously that it was evident a permanent lameness was inevitable.

At this crisis Berlioz, in a most chivalrous spirit, offered, though he had but little money himself, to pay

her debts and marry her at once, which he did. "On the day of our marriage," he wrote, "she had nothing in the world but debts, and the fear of never again being able to appear to advantage on the stage. My property consisted of three hundred francs, borrowed from a friend, and a fresh quarrel with my parents. But she was mine, and I defied the world!" Poor Berlioz! The inevitable disillusionment came when, after a few years of infatuated happiness, he realized that his ideal was only a very human woman, fast becoming a fretful and imperious invalid, with little sympathy for his aspirations and little patience with his enthusiasm. He eventually separated from her; but to the last he shared with her his small income as generously as lay in his power, and for their son Louis he cherished the warmest affection. Louis entered the navy, and his loss at sea, when still a comparatively young man, was a terrible blow to his father and hastened his death.

His enemies having prevented his appointment to a professorship at the Conservatoire, Berlioz was obliged to eke out the small sum his compositions brought him by writing musical criticism and epigrammatic and trenchant articles upon musical matters, in which he satirized his enemies with no lenient hand. Full of the artist's desire to produce noble work, he was exasperated to the last degree at the necessity for occupying his time in such a manner as this. "I would be willing to stand all day," he wrote, "baton in hand, training a chorus, singing their parts myself, and beating the measure till cramp seizes my arm; I would carry desks, double basses, harps; remove platforms, nail planks like a porter or a carpenter, and then spend the night in rectifying the errors of engravers or copyists. That I have done, do, and will do. That belongs to my musical life, and I would bear it, without thinking of it, as a hunter bears the thousand fatigues of the chase. But to scribble eternally for a livelihood——!"

The last thirty years of his life were a perpetual conflict. The neglect of his music in Paris—owing mainly to the cabals formed against him by his enemies and the bitterness with which they pursued him, but owing also to the insipidity of the prevalent French taste—kept him constantly on the verge of poverty; and to avoid that he was forced to give up a great part of his time to the hated "scribbling," while longing for the leisure to compose works worthy of his imagination.

At the same time, though his large works were few they were unmistakably great. The "Symphonie fantastique" already mentioned, the two symphonies "Harold en Italie" and "Roméo et Juliette," and above all his dramatic legend "La Damnation de Faust" are examples of a genius of no common order. Berlioz thrice attempted opera in his mature years. In 1838 he produced an opera on the subject of "Benvenuto Cellini"; and, though it was disastrously received, Liszt, Paganini, and Spontini believed in it, and encouraged Berlioz in spite of its fate. He made the attempt again, a few years before his death, with "Les Troyens" and "Béatrice et Bénédict," but the result was no happier. He died in Paris, March 9, 1869.

The secret at once of Berlioz's weakness and of his strength lies in the essence of his own genius—he was as much a poet as a musician. His imagination was literary rather than musical. He did not conceive in terms of music but in terms of literature, and afterward translated his conception into the language of sound. This does not affect the value of his work in the extension of musical form and in orchestral technique, but it seriously affects the value of his own productions. It is this that gives Berlioz's orchestral music what we may call its experimental character. He does not give the impression of recording emotion in music as Beethoven and Schubert do; he is always trying to find the right musical equivalent for ideas that presented themselves to his mind in a different medium. This is by no means the same thing as saying that Berlioz worked from a poetic basis; but, striving to put his literary ideas into a musical form he was continually outraging music, neglecting her limitations and forcing her to express things that by her nature she cannot express.

Some writers on music still continue to affirm that music cannot express definite emotions, and quote the works of Berlioz as an instance. Had Berlioz contented himself with making music express definite emotions his works would have been a triumphant refutation of this proposition. It was because he tried to make music express physical facts that he failed. Music, like all other arts, has limitations. Its province is to depict emotions, not to record facts. It was because Berlioz with his poet's imagination did not recognize these limitations, which a true musician instinctively feels, that so much of his orchestral music must be written down a failure. But even in his failure he accomplished great things. He brought new elements into music and gave her new resources. He was a true child of the romantic renaissance, a scorner of boundaries and a leaper over the fences of tradition. If some of his experiments recoiled upon his own head, others bore lasting fruit in the subsequent history of music.

To call him the creator of programme music, as some have done, is erroneous. Programme music there had been before him in many senses. What he did that was new was to take a definite poetic narrative and translate it into the language of sound, following the development of the story step by step, as though he were writing a poem or painting a picture. Even this had been attempted by Weber, but Berlioz carried the idea much further, using infinitely more elaborate technique.

But though Berlioz's own works are marred by grave defects and do not appear to have in them the seeds of immortality, his influence upon those who came after him can hardly be overestimated. He enlarged the boundaries of musical form, he opened new vistas of expression to the world. Not merely by his sublime disregard of tradition and by his restless search for new means of expression is he the herald of the revolution in music that the nineteenth century witnessed, but his extraordinary mastery of the orchestra practically revolutionized the whole system of instrumental music. Berlioz handled the orchestra as nobody had handled it before his day. He is the first of the great colorists; indeed, to him color was at least as important as design. He knew every secret of instrumental effect, wielding his orchestra

as a painter wields his brush and palette. His famous "Traité d'instrumentation" marks an epoch in the history of music. The book is like a romance. To Berlioz's eye the orchestra was a land of fairies peopled with beings whom his magic touch could call into life. He talks of musical instruments almost as if they were alive, dilating upon the special qualities of each, and its capacity for expressing certain shades of emotion, with a knowledge and sympathy that seem to have been born in him.

Berlioz has often been compared to Victor Hugo, another child of the romantic movement. What Victor Hugo did for poetry Berlioz did for music; the verbal magic of the one, his delight in the sheer beauty of words, and his power of drawing sudden loveliness from their combined harmonies, recalls the marvelous orchestral touch of the other and his rapture in the mere glory of orchestral color.

The essential qualities of Berlioz's genius made it only natural that his best work should be found in his vocal compositions. There are marvelous things in the "Symphonie fantastique" and "Harold en Italie." The unmistakable seal of genius is upon them, but neither is satisfactory as a whole. Berlioz is himself, of course, the hero of both works, but is it the real Berlioz we find there? Is it not rather Berlioz as he wished to appear to the world, Berlioz seen through Byronic spectacles? Even in his "Roméo et Juliette," that strange and unsatisfactory compound of symphony, cantata, and opera, the Byronic Berlioz is still with us. Berlioz was an enthusiastic admirer of Shakespeare and had saturated himself with Shakespeare's plays, but in his Romeo there is a great deal more of Byron than of Shakespeare. Berlioz's love-music is nearly always maudlin and affected, and the love-scene in "Roméo et Juliette" has not a suggestion of the virile passion of Shakespeare.

To say that Berlioz's music is best when it is least subjective is almost the same thing as saying that he was a great artist but not a great man—and this is perhaps the truth about him put as briefly as possible. Berlioz's personality, to be perfectly frank, is not engaging. It is possible to sympathize with his trials and disappointments—and he had many—without feeling any overmastering admiration for the man himself. He was naturally self-conscious, and his self-consciousness was increased by his lifelong struggle to win recognition from the world in which he lived. He was emphatically not one of those men to whom art is enough. Success was the breath of life to him, and he fought for it with all his strength. His constant endeavor to impress the world with a sense of his greatness undoubtedly affected his music. It led him into extravagances and sensationalism, which possibly in his later days he may have deplored.

A man of this type is found at his best in works which lead him away from himself, and thus we find Berlioz's strongest and finest music not in those works, such as the "Symphonie fantastique" and "Harold en Italie," in which, roughly speaking, he is writing about himself, but in his "Te Deum," his "Requiem," and his "Damnation de Faust," in which a fine subject appeals to his imagination, and takes him into a new world of thought and emotion. In his two great ecclesiastical works we have him at his best. Berlioz worked best with a vast canvas and a broad scheme of color. The "Te Deum" and "Requiem" are colossal in conception, and carried out with splendid mastery of detail. There is a primitive grandeur about this music of his, which has rarely been reached by other composers.

Heine said of Berlioz: "He makes me think of vast mammoths and other extinct animals, of fabulous empires filled with fabulous crimes, and other enormous possibilities"—a happy description of the dim, cloudy grandeur of such splendid achievements of musical imagination as, for instance, the "Judex crederis," a conception of the Last Judgment which may well be ranked with that of Michael Angelo. In the "Damnation de Faust" the scheme is less grandiose, but the color is richer and more varied, and the emotion more poignant and searching.

Berlioz sent the kernel of his work—the eight scenes from "Faust" which he wrote in 1828—to Goethe, but the offering was never acknowledged. Probably the sedulous Zelter, whose life was devoted to keeping all other musicians outside the Olympian circle, intercepted it or at any rate prevented Goethe from studying it. Whether Goethe would have approved of it as an interpretation of his own poem may be doubted, but he would have appreciated the earnestness of the musician. Berlioz's Faust is a very different person from Goethe's, and the work as a whole is somewhat unsatisfactory, being too dramatic in style for the concert-room and not dramatic enough for the stage, as recent attempts to play it as an opera have conclusively proved; but Berlioz put his best and most living work into it, and if not altogether successful as a transcription of Goethe's "Faust," it is unquestionably the finest piece of music inspired by the poem that has been given to the world as yet. Berlioz's operas show as plainly as does his "Faust" that he had not the dramatic gift. His "Troyens" has many noble pages, often showing unmistakable traces of the enthusiasm for Gluck that was one of Berlioz's earliest and most lasting emotions, but the atmosphere of the work is epic rather than dramatic, and on the stage "Les Troyens" leaves the spectator cold.

Of all great composers, few have left behind them less music that can sincerely be called great, and as time goes on it is probable that Berlioz will figure less and less actively as a direct influence in music. An indirect influence he must always be. The man who gave us the modern orchestra and showed us how to use it must always be a historical figure of supreme interest, even when, as Wagner aptly said, the musician in him is buried beneath the ruins of his own machines.

Apropos of the performance of selections from Berlioz by the Symphony Society of New York, on February 6, 1910, a writer in "The Sun" made these interesting observations:

"The music of Berlioz, like the man that created it, occupies a place by itself, being singular, piquant, utterly sincere, and largely autobiographic. Volumes have been written about these scores, and it has been truthfully said that the letters and journals left by the brilliant Frenchman contain at least as much of human interest as the music to which he dedicated his chief activities. The programmes upon which Berlioz

based his scores do not properly end with the titles and subtitles appearing on the printed page. These are only the external symbols of what the composer put into his works. The real programmes are to be found in the autobiographic fragments contemporary with them in Berlioz's own stories of his hopes and passions.

"Look through his letters to Humbert Ferrand and others describing the shocks and ecstasies, the strains and agonies that made up his soul life. Hear him recount his fantastic and humorous adventures, note his courageous way of meeting an enemy or demanding a loan, and after thus gaining a literary acquaintance with the man listen to his music. His themes will have gained nothing in intrinsic beauty; their saline character will remain unchanged; yet the hearer can scarcely fail to derive added pleasure from these scores, because they will round out for him the true portrait of an exceptional and fascinating man and a resolute fighter."

# FRANZ LISZT

FRANZ LISZT was one of the favorites of fortune, and his success is perhaps unequaled, certainly unsurpassed in the history of art. At his first public appearance at Vienna, January 1, 1823, his genius was acknowledged with an enthusiasm in which the whole musical republic, from Beethoven down to the obscurest dilettante, joined unanimously. His concert tours were so many triumphal progresses through a country which extended from Madrid to St. Petersburg, and in which he was acknowledged as the king of pianists; and the same success accompanied all that he undertook in life. When, tired of the shallow fame of the virtuoso, he devoted himself to composition, he had, it is true, at first to encounter the usual obstacles of popular indifference and professional ill will. But these were soon overcome by his energy, and Liszt lived to see his works admired by many and ignored by none. As an orchestral conductor also he added laurels to his wreath.

Liszt was born October 22, 1811, at Raiding, in Hungary. He was the son of Adam Liszt, an official in the imperial service, and a musical amateur of sufficient attainment to instruct his son in the rudiments of pianoforte-playing. At the age of nine young Liszt made his first appearance in public at Oldenburg with such success that several Hungarian noblemen guaranteed him sufficient means to continue his studies for six years. For that purpose he went to Vienna, and took lessons from Czerny on the pianoforte and from Salieri and Randhartinger in composition. The latter introduced the lad to his friend Franz Schubert.

His first appearance in print was probably in a variation (the 24th) on a waltz of Diabelli's, one of fifty contributed by the most eminent artists of the day, for which Beethoven, when asked for a single variation, wrote thirty-three (Op. 120). The collection, entitled "Vaterländische Künstler-Verein," was published in June, 1823. In the same year he proceeded to Paris, where it was hoped that his rapidly growing reputation would gain him admission at the Conservatoire in spite of his foreign origin. But Cherubini refused to make an exception in his favor, and he continued his studies under Reicha and Paer. Shortly afterward he also made his first serious attempt at composition, and an operetta in one act, called "Don Sanche," was produced at the Académie Royale, October 17, 1825, and well received.

Artistic tours to Switzerland and England, accompanied by brilliant success, occupy the period till the year 1827, when Liszt lost his father and was thrown on his own resources to provide for himself and his mother. During his stay in Paris, where he settled for some years, he became acquainted with the leaders of French literature, Victor Hugo, Lamartine, and George Sand, the influence of whose works may be discovered in his compositions. For a time also he became an adherent of Saint-Simon, but soon reverted to the Catholic religion, to which, as an artist and as a man, he ever after devoutly adhered. In 1834 he became acquainted with the Comtesse d'Agoult, better known by her literary name of "Daniel Stern," who for a long time remained attached to him and by whom he had three children. Two of these, a son and a daughter, the wife of M. Ollivier, the French statesman, are dead. The third, Cosima, is the widow of Richard Wagner.

The public concerts which Liszt gave during the latter part of his stay in Paris placed his claim to the first rank among pianists on a firm basis, and at last he was induced, much against his will, to adopt the career of a virtuoso proper. The interval from 1839 to 1847 Liszt spent in traveling almost incessantly from one country to another, being often received with an enthusiasm unequaled in the annals of art. In England he played at the Philharmonic concerts of May 21, 1827, May 11, 1840, June 8, 1840, and June 14, 1841. His reception seems to have been less warm than was expected, and Liszt, with his usual generosity, at once undertook to bear the loss that might have fallen on his agent. Of this generosity numerous instances might be cited. The charitable purposes to which Liszt's genius was subservient are legion, and

in this respect as well as in that of technical perfection he is unrivaled among virtuosi.

The disaster caused at Pesth by the inundation of the Danube (1837) was considerably alleviated by the princely sum—the result of several concerts—contributed by this artist; and when two years later a considerable sum had been collected for a statue to be erected to him at Pesth, he insisted upon the money being given to a struggling young sculptor, whom he moreover assisted from his private means. The poor of Raiding also had cause to remember the visit paid by Liszt to his native village about the same time. It is well known that Beethoven's monument at Bonn owed its existence, or at least its speedy completion, to Liszt's liberality. When the subscriptions for the purpose began to fail, Liszt offered to pay the balance required from his own pocket, provided only that the choice of the sculptor should be left to him.

From about 1840 dates Liszt's more intimate connection with Weimar, where in 1849 he settled for the space of twelve years. This stay was to be fruitful in more than one sense. When he closed his career as a virtuoso, and accepted a permanent engagement as conductor of the Court Theater at Weimar, he did so with the distinct purpose of becoming the advocate of the rising musical generation, by the performance of such works as were written regardless of immediate success, and therefore had little chance of seeing the light of the stage. At short intervals eleven operas of living composers were either performed for the first time or revived on the Weimar stage. Among these may be counted such works as "Lohengrin," "Tannhäuser," and "The Flying Dutchman" of Wagner, "Benvenuto Cellini" by Berlioz, Schumann's "Genoveva" and music to Byron's "Manfred." Schubert's "Alfonso and Estrella" was also rescued from oblivion by Liszt's exertions.

For a time it seemed as if this small provincial city were once more to be the artistic center of Germany, as it had been in the days of Goethe, Schiller, and Herder. From all sides musicians and amateurs flocked to Weimar, to witness the astonishing feats to which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. In this way was formed the nucleus of a group of young and enthusiastic musicians, who, whatever may be thought of their aims and achievements, were at any rate inspired by perfect devotion to music and its poetical aims. It was, indeed, at these Weimar gatherings that the musicians who formed the so-called School of the Future, till then unknown to each other and divided locally and mentally, came first to a clear understanding of their powers and aspirations. How much the personal fascination of Liszt contributed to this desired effect can scarcely be overstated. Among the numerous pupils on the pianoforte to whom he at the same period opened the invaluable treasure of his technical experience, may be mentioned Hans von Bülow, the worthy disciple of such a master.

But, in a still higher sense, the soil of Weimar, with its great traditions, was to prove a field of richest harvest. When, as early as 1842, Liszt undertook the direction of a certain number of concerts every year at Weimar, his friend Duverger predicted his development from the character of a virtuoso into that of a composer. This presage was verified by a number of compositions which, whatever may be the final verdict on their merits, have at any rate done much to elucidate some of the most important questions in art. From these works of his mature years his early compositions, mostly for the pianoforte, ought to be distinguished. In the latter Liszt the virtuoso predominates over Liszt the composer. Not, for instance, that his "transcriptions" of operatic music are without superior merits. Every one of them shows the refined musician, and for the development of pianoforte technique, especially in rendering orchestral effects, they are of the greatest importance. They also tend to prove Liszt's catholicity of taste; for all schools are equally represented in them, and a selection from Wagner's "Lohengrin" is found side by side with the Dead March from Donizetti's "Don Sebastian."

To point out even the most important among these selections and arrangements would far exceed the limits of this sketch. More important are the original pieces for the pianoforte also belonging to this earlier epoch and collected under such names as "Consolations" and "Années de pélerinage," but even in these, charming and interesting in many respects as they are, it would be difficult to discover the germs of Liszt's later productiveness. The stage of preparation and imitation through which all young composers have to go, Liszt passed at the piano and not at the desk. This is well pointed out in Wagner's pamphlet on the "Symphonic Poems":

"He who has had frequent opportunities," writes Wagner, "particularly in a friendly circle, of hearing Liszt play—for instance, Beethoven—must have understood that this was not mere reproduction, but real production. The actual point of division between these two things is not so easily determined as most people believe, but so much I have ascertained beyond a doubt, that, in order to reproduce Beethoven, one must be able to produce with him. It would be impossible to make this understood by those who have, in all their life, heard nothing but the ordinary performances and renderings by virtuosi of Beethoven's works. Into the growth and essence of such renderings I have, in the course of time, gained so sad an insight, that I prefer not to offend anybody by expressing myself more clearly. I ask, on the other hand, all who have heard, for instance, Beethoven's Op. 106 or Op. 111 (the two great sonatas in B flat and C) played by Liszt in a friendly circle, what they previously knew of those creations, and what they learned of them on those occasions? If this was reproduction, then surely it was worth a great deal more than all the sonatas reproducing Beethoven which are 'produced' by our pianoforte composers in imitation of those imperfectly comprehended works. It was simply the peculiar mode of Liszt's development to do at the piano what others achieve with pen and ink; and who can deny that even the greatest and most original master, in his first period, does nothing but reproduce? It ought to be added that during this reproductive epoch, the work even of the greatest genius never has the value and importance of the master works which it reproduces, its own value and importance being attained only by the manifestation of distinct originality. It follows that Liszt's activity during his first and

reproductive period surpasses everything done by others under parallel circumstances. For he placed the value and importance of the works of his predecessors in the fullest light, and thus raised himself almost to the same height with the composers he reproduced."

These remarks at the same time will to a large extent account for the unique place which Liszt holds among modern representatives of his instrument, and it will be unnecessary to say anything of the phenomenal technique which enabled him to concentrate his whole mind on the intentions of the composer.

The works of Liszt's mature period may be most conveniently classed under four headings. First: works for the pianoforte with and without orchestral accompaniments. The two concertos in E flat and A, and the fifteen "Hungarian Rhapsodies" are the most important works of this group, the latter especially illustrating the strongly pronounced national element in Liszt. The representative works of the second or orchestral section of Liszt's works are the "Faust" symphony in three tableaux, the "Dante" symphony, and the twelve "Symphonic Poems." It is in these "Symphonic Poems" that Liszt's mastery over the orchestra and his claims to originality are chiefly shown.

It is true that the idea of programme music, such as we find it illustrated here, had been anticipated by Berlioz. Another important feature, the "leading motive" (i.e., a theme representative of a character or idea, and therefore recurring whenever that character or that idea comes into prominent action), Liszt has adopted from Wagner. At the same time these ideas appear in his music in a considerably modified form. Speaking, for instance, of programme music, it is at once apparent that the significance of that term is understood in a very different sense by Berlioz and by Liszt. Berlioz, like a true Frenchman, is thinking of a distinct story or dramatic situation, of which he takes care to inform the reader by means of a commentary; Liszt, on the contrary, emphasizes chiefly the pictorial and symbolic bearings of his theme, and in the first-named respect especially is perhaps unsurpassed by modern symphonists. Even where an event has become the motive of his symphonic poem, it is always from a single feature of a more or less musically realizable nature that he takes his suggestion, and from this he proceeds to the deeper significance of his subject, without much regard for the incidents of the story. It is for this reason that, for example, in his "Mazeppa" he has chosen Victor Hugo's somewhat pompous production as the groundwork of his music, in preference to Byron's more celebrated and more beautiful poem. The symbolic element imported into the story by Hugo, far-fetched though it may appear in the poem, is of incalculable advantage to the musician. It gives esthetic dignity and higher significance to the realistic incidents of the subject, and makes the whole to represent, not an individual passing through one dramatic adventure, but man himself in his divine career—man gifted with genius destined for ultimate triumph.

A more elevated subject than the struggle and final victory of genius an artist cannot well desire, and no fault can be found with Liszt, provided always that the introduction of pictorial and poetic elements into music is thought to be permissible. Neither can the melodic means employed by him in rendering this subject be objected to. In the opening *allegro agitato* descriptive of Mazeppa's ride, strong accents and rapid rhythms naturally prevail; but together with this merely external matter occurs an impressive theme (first announced by the basses and trombones), evidently representative of the hero himself, and for that reason repeated again and again throughout the piece. The second section, *andante,* which brings welcome rest after the breathless hurry of the *allegro,* is in its turn relieved by a brilliant march, with an original Cossack tune by way of trio, the abstract idea of triumphant genius being in this manner ingeniously identified with Mazeppa's success among "the tribes of the Ukraine."

From these remarks Liszt's method, applied with slight modification in all his symphonic poems, is sufficiently clear; but the difficult problem remains to be solved, How can these philosophic and pictorial ideas become the nucleus of a new musical form to supply the place of the old symphonic movement? Wagner asks the question "whether it is not more noble and more liberating for music to adopt its form from the conception of the Orpheus or Prometheus motive than from the dance or march?" but he forgets that dance and march have a distinct and tangible relation to musical form, which neither Prometheus nor Orpheus, nor indeed any other character or abstract idea, possesses. The solution of this problem must be left to a future time, when it will also be possible to determine the permanent position of Liszt's symphonic works in the history of art.

The legend of St. Elizabeth, a kind of oratorio, full of great beauty, but sadly weighed down by a tedious libretto, leads the way to the third section—the sacred compositions. Here the "Graner Mass," the "Missa Choralis," the mass for small voices, and the oratorio "Christus" are the chief works. The 13th Psalm, for tenor, chorus, and orchestra, may also be mentioned. The accentuation of the subjective or personal element, combined as far as possible with a deep reverence for the old forms of Church music, is the keynote of Liszt's sacred compositions.

We finally come to a fourth division not hitherto sufficiently appreciated by Liszt's critics—his songs. It is here perhaps that his intensity of feeling, embodied in melody pure and simple, finds its most perfect expression. Such settings as those of Heine's "Du bist wie eine Blume," or Redwitz's "Es muss ein Wunderbares sein" are conceived in the true spirit of the Volkslied. At other times a greater liberty in the rhythmical phrasing of the music is warranted by the meter of the poem itself, as, for instance, in Goethe's wonderful night-song, "Ueber allen Gipfeln ist Ruh'," the heavenly calm of which Liszt has rendered by his wonderful harmonies in a manner which alone would secure him a place among the great masters of German song. Particularly, the modulation from G major back into the original E major at the close of the piece is of surprising beauty. Less happy is the dramatic way in which such ballads as Heine's "Lorelei" and Goethe's "König in Thule" are treated. Here the melody is sacrificed to the declamatory element, and that declamation, especially in the last-named song, is not always faultless. Victor Hugo's "Comment

disaient-ils" is one of the most graceful songs among Liszt's works, and in musical literature generally.

The remaining facts of Liszt's life may be summed up in a few words. In 1859 he left his official position at the Opera in Weimar owing to the captious opposition made to the production of Cornelius's "Barber of Bagdad," at the Weimar theater. From that time he lived at intervals at Rome, Pesth, and Weimar, always surrounded by a circle of pupils and admirers, and always working for music and musicians in the unselfish and truly catholic spirit characteristic of his whole life. How much Liszt can be to a man and an artist is shown by what perhaps is the most important episode even in his interesting career—his friendship with Wagner, whose eloquent acknowledgment of the debt he owed to Liszt is one of the most gratifying passages in modern biography. (See the sketch of Wagner.) Liszt died at Bayreuth, Bavaria, July 31, 1886.

If a given number of middle-aged amateurs were questioned as to who was the greatest musician of their time there would probably be almost as many opinions as men, but as to who was the most brilliant and charming hardly any doubt is conceivable. The name of Franz Liszt illuminates the greater part of the nineteenth century with a radiance that throws all lesser luminaries into the shade. In him a marvelous endowment joined with nobility and sweetness of temperament to form a personality of singular fascination. Liszt the pianist is already a matter of history; Liszt the composer is still a subject for debate; but Liszt the man is a living force of sovereign power. What the history of music in the nineteenth century would have been if Liszt had never existed it is difficult to say—probably something very different from what it is.

The career of Wagner, without Liszt's ever watchful care and constant friendship, might have ended in irretrievable disaster, and apart from his position as foster-parent to all that was best in contemporary music, the personal influence that he exerted upon generation after generation of pupils can hardly be estimated too highly in the history of musical development.

Liszt set his mark unmistakably upon piano music, founding in fact an entirely new school of technique, and one which has had an enormous influence upon all piano literature since his day, and his compositions of other kinds are still in the standard repertoire. His own compositions were judged by his contemporaries to be at least as much in advance of their time as those of the young composers whom he befriended, and Liszt's reputation as a composer seems not to diminish with the passing years.

Besides commentaries on Wagner's works, "the convincing eloquence and overpowering efficacy of which," said Wagner, "remain unequaled," Liszt wrote numerous detached articles and pamphlets, of which those on Robert Franz, Chopin, and the music of the Gypsies, are the most important.

# RICHARD WAGNER

## I

THE subject of this sketch, Wilhelm Richard Wagner (to give his name in full), was born at Leipzig, Germany, May 22, 1813. His remarkable musical genius did not manifest itself by any precocity in his boyhood. At that period of his life, though he had a certain facility in music, he was most strongly attracted by tales of romance or anything that savored of the supernatural. Stories are told of his unconquerable habit, when a child, of peopling a dark room with every variety of blood-curdling apparition. In the dead of night he and his little half-sister Cecilia would lie awake for hours while he described the ghosts conjured up by his vivid imagination in all the corners of their bedroom, Cecilia impersonating the specters to the extent of "speaking their words."

At school, where he gained among his fellows a reputation as a writer of verse, his studies were none too zealously pursued except in the direction where his tastes lay—ancient history, mythology (especially the old Greek legends), and eventually, when he had mastered a smattering of English, the tragedies of Shakespeare. The result of all this was a most truculent tragedy, written when he was eleven. "It was a kind of compound of 'Hamlet' and 'King Lear,'" he says, "and the design was grand in the extreme. Forty-two persons died in the course of the play, and want of living characters compelled me to allow most of them to reappear in the last act as ghosts."

More significant is the fact that, shortly after this, Wagner was present at a performance of Goethe's "Egmont" with Beethoven's incidental music, which so impressed him that he resolved, with a delightful disregard of his ignorance of the art, to compose a musical accompaniment to his tragedy. His early discovery of the stumbling-blocks in the path of the would-be composer led him to begin a course of musical study, which he pursued enthusiastically, if somewhat spasmodically. He was at any rate wise in his choice of a model. "I doubt," wrote a friend of his, "whether

there was ever a young musician more familiar with the works of Beethoven than was Wagner at the age of eighteen. He possessed most of that master's overtures and larger instrumental works in copies made by himself. He went to bed with the sonatas and rose with the quartets, he sang the songs and whistled the concerti."

As might have been expected, his early ambition in composition far outstripped his powers, and his first productions were more remarkable for the scale upon which they were planned than for any great merit. These various attempts served their purpose in emphasizing to him the fact that it was useless to start unequipped with a knowledge of those harmonic rules which, to his eager spirit, had seemed so artificial and so needlessly arbitrary. Of the performance of a "Grand Overture," his first orchestral work which saw the light, he afterward wrote: "This was the culminating point of my absurdities. The public was fairly puzzled by it, and particularly by the persistence of the drum-player, who had to give a loud beat every four bars from beginning to end! The audience at first grew impatient, but in the end regarded the whole thing as a joke."

Thrown on his own resources at an early age, Wagner gladly accepted the humble post of chorus-master at the Würzburg Theater, where his brother combined the offices of principal tenor and stage-manager. This led to an appointment at Magdeburg as director of a small operatic company, and eventually to a similar position at Königsberg, where Wagner married one of the leading actresses. "The year was passed among the pettiest cares," he wrote, "utterly a loss to me as far as my art was concerned"; but he had at least gained much valuable experience concerning the management of an orchestra, though his restless and imperious disposition rendered him more and more impatient of a position socially as well as artistically beneath him.

Paris was at this time the focus of activity in the operatic world, and it was thither that Wagner's hopes turned. While at Königsberg, he had conceived the plan of a grand opera upon the subject of Lytton's "Rienzi," and in his dreams he pictured the enthusiastic reception of this at the Paris Opera and his own immediate enjoyment of fame and wealth. Full of confidence, he wrote to the famous dramatist Scribe proposing that the latter should undertake the preparation of the libretto of "Rienzi," and should, moreover, insure its acceptance at the Opera! This request naturally produced no result; and Wagner, having completed the poetry himself and written the greater part of the music, set out with his wife for Paris, armed with a recommendatory letter from Meyerbeer and the firm determination that his "Rienzi" should be produced.

Unfortunately the whole journey was a failure. After a stormy voyage he arrived in Paris in the autumn of 1839, and at once submitted his work to the directors of the Opera. They would have none of it, and to gain a bare livelihood Wagner was driven to the drudgery of the meanest literary hack-work. His disappointment was intense, for he had imagined "Rienzi" to possess all the elements of a brilliant popular success that would put his name into the mouth of every one. "I had a splendid grand opera before me," he says, "and my ambition was not only to imitate, but with reckless extravagance to surpass, all that had gone before, in brilliant finales, hymns, processions, and musical clang of arms." But all his efforts to obtain a hearing in Paris were vain; and meanwhile his circumstances were going from bad to worse, and he could scarcely maintain a hand-to-mouth existence.

At last, in the spring of 1831, he gave up the Paris fight as hopeless, and went to live at Meudon, where he could at least exist in comparative quiet. Ever since his voyage he had been haunted by a singular impression made upon his fancy by the wildness of the North Sea; and the legend of "The Flying Dutchman," as he heard it confirmed by the lips of the sailors, took on for him a definite coloring such as only the experiences he had passed through could have given. And now, smarting under the disappointment of his hopes, he was more than ever fascinated by the story of the ill-starred Vanderdecken, whose lot of friendless solitariness seemed to him to reflect his own.

The result was that he found, as many of the greatest musicians before him had found, consolation in his art; and, having given up the idea of writing operas with the sole aim of making a brilliant bid for fame, he began to write from his heart. The plan of "The Flying Dutchman" was sketched out, the libretto written, "and then," he says, "to compose the music I needed a piano; for, after a nine months' interruption of all kinds of musical production, I had to work myself back into the musical atmosphere. I hired a piano, but when it came I walked round and round it in an agony of anxiety; I feared to find I was no longer a musician. I began with the 'Sailor's Chorus' and the 'Spinning Song'; everything went easily, fluently, and I actually shouted for joy as I felt through my whole being that I was still an artist. In seven weeks the opera was finished."

An unexpected change of fortune was in store for him. "Rienzi" was accepted for performance at Dresden, and in 1842 he went thither to superintend its production. This was attended with brilliant success, and gained for the composer the welcome appointment of conductor to the Dresden Opera. "The Flying Dutchman" was performed shortly afterward, and in 1845 "Tannhäuser" was produced. The reception of this was by no means as unanimously favorable as that of its predecessor. In it Wagner finally broke away from the arbitrary traditions of previous opera, and inaugurated a species of musical drama which was destined to revolutionize the art.

What is incomprehensible to the ordinary spirit of the time is certain to meet with abuse, and the case of Wagner's operatic innovations was no exception to the rule. The attitude of the press and of the greater portion of the musical world was bitterly hostile, and we may well believe that it was in great measure his sense of undeserved isolation and his weariness of misunderstanding that drove Wagner to take the part he did in the abortive revolutionary movement of 1848.

His sarcastic pen was invaluable to the political agitators who fomented the insurrectionary spirit in Dresden; and so deeply involved with them did Wagner become that, when in the following year the Prus-

sian authority was forcibly asserted, he was one of the first who were obliged to protect themselves by voluntary exile. In his place of refuge at Zurich we may be sure that he repented the lengths to which his impetuous resentment had carried him. He had cut himself off from friends and country, and (what was of still greater moment to him) from all chance of seeing his works performed where he would most have wished it.

He must have felt this the more as, not long before settling in Zurich, he had completed his opera "Lohengrin"—a work whose beauty, had it been possible to perform it at Dresden, might have gone far toward removing the prejudice which existed against his music. There, however, political and personal feeling was allowed so seriously to affect artistic judgment that, even had it been possible to produce it, it is doubtful whether he would have made the attempt. In some ways it was perhaps fortunate; for when "Lohengrin" eventually saw the light two years later at Weimar, it was under circumstances more favorable than Wagner could have hoped for.

Its first performance is connected with the commencement of the lifelong friendship between Wagner and Liszt—a friendship which certainly was everything to Wagner, as we can read in the correspondence that passed between them, and which was on Liszt's part an unequaled example of generous self-abnegation in favor of a greater genius. At this crisis in his life Wagner was sorely in need of sympathy. "I was," he wrote at the time, "thoroughly disheartened from undertaking any new artistic scheme. Only recently I had had experience of the impossibility of making my art intelligible to the public, and all this deterred me from beginning new dramatic works. Indeed, I thought that everything was forever at an end with regard to my creativeness. From this state of mental dejection I was raised by a friend. By the most undeniable proofs he made me feel that I was not deserted, but, on the contrary, sympathetically understood by many who were otherwise most distant from me; in this way he restored to me my full artistic confidence. The man who has been this wonderful friend to me is Franz Liszt."

Wagner first met Liszt during his earliest visit to Paris, at the time when his fruitless efforts to gain a hearing at the Opera had filled him with bitterness and set his whole being in revolt against the artistic world. At their meeting Liszt appeared to Wagner the embodiment of all that contrasted most strongly with his own friendless and hopeless condition. In consequence, Wagner was inclined to look with suspicion upon this brilliant figure, the object of general love and admiration. Liszt's greeting of him was little more than perfunctory, nor was there, as Wagner afterward readily admitted, any reason why it should have been otherwise, as Liszt was in ignorance of the nature and aspirations of the unknown musician who was presented to him. Wagner, however, conceived an entirely unreasonable feeling of resentment, which he cherished for years, at what seemed to his tortured fancy to be Liszt's indifference to his struggles.

His violent expression of this sentiment reached Liszt's ears at the time when "Rienzi" was attracting the attention of the musical world at Dresden. Surprised to find himself so misunderstood by a man whom he scarcely knew, and full of a tender solicitude at the thought of having unconsciously hurt a sensitive character, Liszt made repeated and eager attempts to change Wagner's opinion of him, even before he knew anything of his work; and after witnessing a performance of "Rienzi" constituted himself openly a champion of its composer's fame.

When he next saw Liszt, Wagner was on his flight to Zurich. Halting for a few days in Thuringia, on his way into exile, he happened to pass through Weimar, where Liszt had settled. "The very day when my personal danger became a certainty," Wagner says, "I saw Liszt conducting a rehearsal of my 'Tannhäuser,' and was astonished to recognize my second self in him. What I had felt in composing the music, he felt in performing it; what I wanted to express in writing it down, he proclaimed in making it sound. Strange to say, through the love of this rarest friend I gained, at the moment of becoming homeless, that real home for my art for which I had longed and sought, always in the wrong place."

During his first days of exile, as Wagner sat, sick in mind and body, brooding over his fate, his eyes fell upon the score of his "Lohengrin," which in his distress he had totally forgotten. He relates how suddenly he "felt something like compassion that this music should never sound from off the death-pale paper." He wrote at once to Liszt, begging for his aid, and received the answer that preparations should be made for the performance on the largest scale the limited resources of Weimar would permit. Wagner was enthusiastic over the manner in which Liszt worked to remove the errors and misconceptions which lay in the path of success, and had every reason to be gratified by the production of the opera, which took place in 1850.

It was naturally a source of much misery to Wagner that he had no opportunity of superintending or even witnessing the performance of his own works, and at the same time was perpetually goaded by the attacks which the German press never tired of directing against him. All the antagonism of his nature was aroused, and he attacked his enemies—authors, critics, and musicians—with a merciless pen. He was most unsparing in his denunciation of those who in his own art prostituted their powers for the sake of popular applause, making, to use his own expression, "a milch cow of the divine goddess." It is scarcely surprising under the circumstances that his invective was more distinguished by power than by discretion, and in consequence somewhat missed its mark.

At the same time it should be noted that Wagner, when writing as theorist and not as critic or controversialist, was possessed of a considerable literary power, backed by a strong tendency toward philosophic speculation. His works on "Opera and Drama," "The Art-work of the Future," and "On Conducting," are full of earnest thought, and his theories are reasoned in the true philosophic spirit. His literary works include (besides the libretti of all his operas) treatises on theoretical music, politics, religion, history, and political economy, all these subjects being more or less treated as tending to a new phase of art, and of individual and national life as regenerated by it—this

new art to consist in a perfect combination of music and poetry, interpreted by means of the stage. He even broached a theory of fashion; this, however, only concerns German ladies.

Convinced that, apart from the difficulties of his political position, he could not hope for a popular audience for his music, Wagner devoted himself more and more to his art for its own sake. It was during the first years of his exile that he framed the idea for his colossal work "Der Ring des Nibelungen," whose composition, with several interruptions, occupied him for more than twenty years. According to his first design it was to consist of an opera dealing with the legendary deeds of Siegfried, the hero of the earliest Teutonic myths, preceded by an introductory opera to be called "Siegfried's Youth." This scheme was gradually expanded, until it took the unprecedented form of a musical epic which should take four evenings in representation, consisting of an operatic prologue, "Das Rheingold," followed by the trilogy of operas "Die Walküre," "Siegfried," and "Götterdämmerung." The libretto was finished in 1852, and during the three following years Wagner devoted himself entirely to the composition of the music.

This was delayed by his acceptance, in 1855, of the post of conductor to the London Philharmonic Society. This visit to London was, however, not a success. Though an admirable conductor, he did not seem able completely to gain the sympathy of the English orchestra, and his works found little favor in England at a time when Mendelssohn was the idol of musical amateurs. The press looked askance at this new genius, whose political as well as musical principles were revolutionary; and at the end of the season Wagner returned to his solitude in Switzerland.

During the next four years, though he never lost sight of the great tetralogy, he was mainly occupied in the composition of two operas of very different natures, "Tristan und Isolde" and "Die Meistersinger von Nürnberg." The former of these, founded upon an old Celtic romance, is the most individual, as perhaps it is the most beautiful, of Wagner's works. Absolutely at variance with the traditional methods of opera, it possesses a poetic charm and a passionate reality never approached on the lyric stage. It is not too much to say that no composer has ever interpreted human passion as Wagner has done in passages of "Tristan und Isolde."

Nothing gives a more vivid impression of the versatility of his genius than to turn from this opera to "Die Meistersinger," in which the composer—by the mouth of the young knight whose singing, inspired by Love and taught by Nature, achieves a victory over the pedantic formalism of the meistersingers—pours good-humored ridicule upon his opponents of the antiquated school. The opera is full of the joy of life, and contains lyrical passages of a graceful tenderness that Wagner has nowhere surpassed.

Early in 1860 Wagner gave three concerts in Paris. The chief outcome of these was an acrimonious battle in the newspapers between the mass of national and political prejudice on the one side, and on the other the convictions of a few musicians who, almost in spite of themselves, were forced to recognize Wagner's greatness. The chief object of this visit to Paris, however, was to arrange for a performance of "Tannhäuser" at the Grand Opera, which took place on March 13, 1861. The result was terrible. The opposition, whose origin was mainly political, was so riotous, and organized with such fatal success, that scarcely a note of the opera was allowed to be heard; and Wagner was once more obliged to accept defeat at the hands of the Parisians.

Meanwhile his fame had been spreading in other parts of the continent, and in 1863 he made a very successful concert tour through the principal cities of Russia. On his return he found a generous and devoted patron in the young King Ludwig II of Bavaria, who summoned him in 1864 to Munich, where in the following year "Tristan und Isolde" was produced, and also, three years later, "Die Meistersinger."

From this time Wagner devoted himself exclusively to the completion of "Der Ring des Nibelungen." As he worked he became even more possessed by the idea that to have its full effect it must be performed amidst surroundings which should enable him fully to realize his ideals. He therefore appealed to all admirers of his music to aid him in setting on foot a scheme for building a special theater for the purpose, in a spot removed from the ordinary theatrical atmosphere, where his operas should be performed by selected singers, in the manner of a national festival. Utopian as such a scheme seemed, it was ultimately realized. The small town of Bayreuth was chosen as the favored spot; and there the foundation-stone of the Wagner Theater was laid in May, 1872. Four years later the theater was opened with performances of "Der Ring des Nibelungen," under the composer's superintendence.

In 1870, Wagner's first wife having died in 1866, he married Cosima, divorced wife of Hans Guido von Bülow and a daughter of Liszt. In 1877 Wagner paid a second visit to London, and was welcomed with an enthusiasm which in some measure compensated for the manner of his reception on the previous occasion. On his return to Germany he took up his permanent abode at Bayreuth with his second wife, who surrounded him with devoted care until the end of his life. His last opera, "Parsifal," which deals with the mystical subject of the Holy Grail and its knights, and in which his music reaches its highest point of spirituality, was produced at the Bayreuth Festival of 1882; and in the following year Wagner died, on the 13th of February, at Venice, whither he had gone in search of health.

He was buried, according to his wish, in the garden of his house at Bayreuth, where we may imagine his spirit presiding as genius of the place; while his monument is found in the great musical festivals held there in his honor, at which the foremost feature is the performance of the work that formed the climax of his artistic life.

"In personal appearance," says Henry T. Finck, "Wagner was barely of medium stature; his head was large in proportion to his body, his forehead massive, his chin prominent, his lips refined, his eyes keen; yet kindly in expression. His life was full of disappointments, which left their traces in the lines of his face."

## II

Wagner's actual share in the rising of 1848 has been much exaggerated. He viewed it primarily from the standpoint of a theorist. He saw that the art of his day was the outcome of the reactionary civilization in which his lot was cast, and he hoped to see an artistic and social revolution simultaneously accomplished. He has put his own views into admirably lucid words: "In my belief, it was only by a complete change in political and social relations, of which the degradation of art was a fitting manifestation, that an artistic revival, and especially a revival of the drama, was to be brought about. In civilization, as it then existed, the stage only played the part of a pleasant source of enlivenment for social ennui; yet even thus it seemed to me that if it were once under elevated and artistic guidance, it might have an elevating influence on a public, which by its means might be gradually led away from all that was evil, commonplace, frivolous and false. To prove that this was possible now became my task, as the possibility of a genuine change in the constitution of society suddenly seemed revealed to me. As an artist, I felt myself impelled to represent, in this new aspect of affairs, the so easily forgotten or neglected rights of art. That my plan of reform, already thought out to the smallest practical detail, would only be received in scornful silence by the existing government of art-matters was of course evident to me. I turned, therefore, to the new movement that was so full of promise for my scheme."

During his twelve years' exile, removed from the whirlpool of active musical life, living for the most part quietly in Switzerland, Wagner had ample leisure for maturing the vast ideas which already peopled his imagination. Remote as seemed the chance of his winning the ear of Germany, he never faltered in his determination. In his book "Art and Revolution" his theories upon art are crystallized into literary form; in the mighty drama "Der Ring des Nibelungen," on which he was now launched, they took practical shape. How far theory influenced practice and practice vitalized theory it is not easy to say, but the result marks what is unquestionably one of the most far-reaching revolutions in the history of opera.

It was Wagner's aim to unite music, drama and painting in one art-form, in which each should contribute equally to the general effect. In theory he took his stand upon the Athenian drama of Periclean days. Revolting against the conventionalized expression of emotion which he saw upon the contemporary stage, he turned to the early myths as the simplest and most natural expression of human feelings and sympathies, and in the noble German legend of the Nibelungs he found the field he desired for the practical exposition of his developed theory of art.

The poem of "Der Ring des Nibelungen" was, so to speak, written backward. Wagner began with the tragedy of Siegfried's death, and then, finding it necessary to add more and more preludial and explanatory scenes, gradually developed the whole series of dramas as we now have them. Thus "Das Rheingold," though musically the immediate successor of "Lohengrin," is a maturer example of Wagner's view of dramatic poetry than "Götterdämmerung," which indeed in many details has suggestions of Wagner's earlier period. It is easy to see, for instance, that the second act was originally planned in view of a big concerted piece, something after the "Lohengrin" pattern, though the music seems to belong to an utterly different world of expression. By the time he came to write the poem of "Das Rheingold" Wagner had entirely emancipated himself from the traditions of the past, and the gulf that separates "Lohengrin" from "Das Rheingold" is therefore almost wider as regards the poetical foundation of the drama than as regards the music. "Das Rheingold" has, in fact, that mark of crudity which is almost inseparable from an inexperienced use of new material.

Wagner, thus freed from the bondage of old convention, was defiant in his disdain of what had been regarded as the essential factors of opera. The older opera had been purely lyrical in fabric—the lifting of speech into song under stress of emotion, the orchestra being used for the most part merely as a discreet accompaniment. The backbone of Wagner's system was the equalizing of his vocal and instrumental forces. The formal song of the older opera was reduced to a free declamation, while the orchestral accompaniment was raised to symphonic dignity. An inevitable concomitant of the latter was the creation of the system of "leading motives." It is impossible to write symphonic music without themes. Wagner took his themes not from the words spoken by his characters, as the older masters did, but from the characters themselves, their feelings, passions, and aspirations. In his earlier works Wagner had used leading motives with ever-increasing richness of resource, but still for the most part his orchestra was chiefly an accompaniment. In "Das Rheingold" we find for the first time the leading motive as the pivot of the drama. The persons of the drama, even such "properties" as rings and swords, to say nothing of abstract emotions such as jealousy, fear, pride, and so forth, all have their representative themes, subject fully as much as the characters and sentiments that they represent to organic change and development. Combined and contrasted with infinite art and science, worked up into a fabric of extraordinary complexity and elaboration, they furnish as it were the substructure upon which the drama is built.

In "Das Rheingold," as is only natural, the vast engine of musical expression which Wagner had practically invented is used with less convincing mastery of resource than in the later dramas. Some of the leading motives are merely labels, which crop up in the orchestra whenever their subject is mentioned, without much regard to dramatic or musical continuity. At the mention of a sword, for instance, a trumpet plays the motive afterward associated with Siegmund's sword; if Freia is referred to, you have the Freia motive in the orchestra, and so on. But this was a kind of musical trickery from which Wagner soon emancipated himself. He found that his theory, like most other theories, had to be modified a good deal in practice, not only with respect to leading motives, but in other details also. For instance, when he set out to

weld drama and music into one, he seems to have determined that because in drama two characters do not speak at the same time, they should not sing together in opera, and in the love-duet in "Die Walküre" he carefully abjured the delicious harmony of two voices. Fortunately, by the time he came to write "Tristan und Isolde" he thought better of his theory, to the great advantage of the marvelous love-scene in the second act.

But throughout his later works we find a gradual tendency toward lyrical expression, which is to some extent a negation of the theory with which he started upon the composition of "Der Ring des Nibelungen." He seems to have felt this himself, and it is interesting to read in this connection his own words with regard to "Tristan": "I readily submit this work to the severest test based on my theoretical principles. Not that I constructed it after a system—for I entirely forgot all theory—but because I here moved with entire freedom, independent of all theoretical misgivings, so that even while I was writing I became conscious how I had gone far beyond my system." These words are exceedingly interesting as a practical confession of what indeed is a self-evident proposition; namely, that Wagner's creative instinct gave the lie to his theoretical system. His theory crystallized his feelings of revolt against conventional opera. The opera of his day cried aloud for reform, and as a destructive principle Wagner's theory of the union of drama and symphony worked admirably. But as a foundation for creative work it was insufficient, for the simple reason that the essence of opera is not dramatic but lyrical, as Wagner found in practice.

"Tristan" is not valuable to us as a union of drama and symphony, but as a supreme expression of lyrical feeling. It is indeed one of the most perfect conceivable examples of what an opera should be, since it is almost devoid of incident and deals entirely with emotion. This is the true province of music, which strictly speaking has nothing to do with incident. It cannot heighten the dramatic effect of a "situation"; it is merely a drag upon action, whereas its power of expressing emotion is unlimited. "Tristan" was written while Wagner was midway with his great Nibelung drama. In his Swiss retreat, far from friends and possible patrons, he seems to have despaired of ever seeing the production of a work that demanded such exceptional conditions, and turned to "Tristan" in the hope of producing something better adapted to the ordinary stage. Yet even "Tristan" might never have seen the light but for the fortunate accident which threw the poem of "The Ring" into the hands of the young King Ludwig II of Bavaria.

It is interesting to compare Wagner's present position in the world of music with that which he held a generation ago. The prophecies that were spoken over his deathbed by friends and foes have alike proved singularly misleading. The latter proclaimed that the Wagner bubble was on the point of bursting, the former that Wagner's works would sweep all other music from the field. Neither prophecy has proved correct. Wagner's popularity has steadily increased from that day to this; even chauvinistic Paris at last yielded to his sway. In the United States he has been elaborately presented, and often heard with profound appreciation. "Lohengrin" and "Tannhäuser" are still far more popular than "Tristan" and "Die Meistersinger," to say nothing of "The Ring." "Parsifal" stands apart from the rest, being still (except for New York) performed only at Bayreuth. On the other hand, Wagner is so far from having swept away his predecessors that there has been of late a remarkable revival of interest in the early works of Verdi and the despised Italian school, which had seemed doomed, as some believed, to extinction.

Wagner's idea of founding a new German art upon the simple beauty and humanity of the old myths sounds a noble aspiration, and his incomparable genius infused life and interest into the deities of the Teutonic Valhalla. Moreover, Wagner has conferred untold benefits upon the musical world. The history of opera is really nothing but a series of pendulum-swings between the extremes of dramatic and lyrical expression. Peri and his friends started with purely dramatic ideals, which ended in the hands of the successors of Handel in a mere carnival of lyricism, in which all dramatic truth was entirely lost sight of. Gluck restored the balance, and from his time to that of Wagner the swing of opera was again toward lyrical expression, finding its climax in the works of Rossini, Bellini, and Donizetti. Wagner acted the part of Gluck over again, and if his attempt to right the balance between drama and song does not prove to have been accomplished in exactly the way that he designed, it was nevertheless a sufficiently remarkable feat that he accomplished it at all.

Fortunately, Wagner's artistic instinct was stronger than his devotion to theory, and he wrote "Tristan," which is practically one mighty flood of purely lyrical expression from beginning to end. Wagner had at his command a means of lyrical expression of which Gluck knew practically nothing, in the shape of the symphonic orchestra, and it is far and away his greatest achievement that he pressed this into the service of opera. His use of the orchestra as a means of lyrical expression, scarcely less important than the human voice itself, is one of the most important items in the legacy that he has left to the world. His works stand as magnificent monuments of creative genius, perhaps the greatest that the nineteenth century has to show, but his influence is exercised in ways often different from what he himself designed, and from what his early followers predicted.

But Wagner does not stand or fall by virtue of his influence upon the subsequent development of music. His own achievement, so sublime in conception, so masterly in execution, is a legacy that the world will not willingly let die. It is not as a theorist nor as a philosopher that Wagner will live, but as a musician and as an enchanter whose power over the springs of feeling has rarely been equaled in the history of musical art.

Ford Madox Hueffer, writing in "Harper's Magazine," tells us that the earliest upholders of Wagner's music in England were accused of blasphemy. "This," he says, "may seem incredible; but I have in my possession three letters from three different members of the public addressed to my father, Dr. Francis Hueffer, a man of great erudition and force of character, who from the early '70s until his death was the musical

critic of the [London] 'Times.' The writers stated that unless Dr. Hueffer abstained from upholding the blasphemous music of the future—and in each case the writer used the word blasphemous—he would be respectively stabbed, ducked in a horse-pond, and beaten to death by hired roughs. Yet to-day I never go to a place of popular entertainment where miscellaneous music is performed for the benefit of the poorest classes without hearing at least the overture to 'Tannhäuser.'"

# GIUSEPPE VERDI

## I

IT has been aptly remarked by one of the most discriminating of Verdi's biographers that this composer's career (or, at any rate, its culmination) should have a special interest as being that of the first and indeed the only musician who has proved himself worthy to collaborate with Shakespeare, having even thrown a new beauty upon lines of that supreme poet.

Remarkable for its fortunate length and for its brilliancy, Verdi's career is even more remarkable for the manner in which his genius marched with the times. That the Verdi of "Il Trovatore" should, at an age well past the traditional three score and ten, develop into the Verdi of "Otello" and "Falstaff," is proof of an alertness and vitality of genius that is perhaps unparalleled.

Giuseppe Verdi was born at Roncole, in the duchy of Parma, Italy, October 9, 1813. His parents were of a very humble rank in life. They kept a small inn and grocery at Roncole, where Giuseppe came perilously near to death soon after he was born, his mother just managing to conceal herself and her baby in the belfry of the village church during an inroad of Cossack troops who spared neither age nor sex.

Once a week the father, Carlo Verdi, walked up to Busseto, near by, with two empty baskets, and returned with them full of articles of his trade, carrying them on his strong shoulders for the three miles of the dusty and sunny way. His purchases were chiefly made from Antonio Barezzi, dealer in spirits, drugs, and spices, a prosperous and hearty man who was destined to serve as a bridge to Giuseppe Verdi over many a chasm in his glorious way.

At ten years of age Giuseppe had another narrow escape, but this time not from death at the hands of his country's enemies. Having exhibited a precocious talent for music, he was appointed, at that early age, organist of the church in whose sanctuary his life had been saved. At the same time he was attending school at Busseto, and on Sundays and feast-days used to tramp over to Roncole in the small hours of the morning, so as to be ready for his official duties. Missing his road one winter's day before dawn, he fell into a canal, and would have drowned had not a passing peasant woman heard his cries for help.

An old friend of Verdi's father has placed upon record the avidity with which the young Giuseppe practised upon a spinet that was in his father's house. "One day," he says, "the boy was in the greatest delight at having found for himself the major third and fifth of the key of C. The next day, however, he could not find the chord again, whereupon he fell into such a temper that he seized a hammer and proceeded to break the spinet in pieces. The noise soon brought his father into the room; and he, seeing the havoc his son was causing, boxed his ears so soundly as once for all to disabuse the boy's mind of the idea of punishing the spinet for his inability to strike common chords!"

Verdi, after two years' schooling at Busseto, had learned to write, read, and cipher; whereupon the above-mentioned Antonio Barezzi began to take an interest in the talented Roncolese, gave him employment in his business, and opened a way to the development of his musical faculty.

Busseto must have been the Weimar of the duchy of Parma. Music was uppermost in the minds of the Bussetesi, and no name of any inhabitant is ever mentioned without the addition of his being a singer, composer, or a violinist. Barezzi himself was first flute in the cathedral orchestra; he could produce some notes on all kinds of wind instruments, and was particularly skillful on the clarinet and French horn. His house was the residence of the Philharmonic Society, of which he was the president and patron, and it was there that all rehearsals were made, and all Philharmonic concerts given, under the conductorship of Ferdinando Provesi, maestro di capella and organist of the cathedral.

This was the fittest residence for a lad of Verdi's turn of mind, and he immediately felt it. Without neglecting his chief occupation, he regularly attended the rehearsals, and undertook the task of copying out the parts from the score; and all this in such earnest that old Provesi began to notice Giuseppe with approval, and give him the foundation of a sound musical knowledge. Provesi may be considered the man who led the first steps of Verdi into the right track, and lucky it was for the pupil to have come across such a man. He was an excellent contrapuntist, a composer of several comic operas, of which he had written both words and music, and a man well read in general literature. He was the first man in Busseto to understand Verdi's real vocation, and to advise him to devote himself to music.

Don Pietro Seletti, the boy's Latin teacher, and a fair violinist, bore a grudge to Provesi for a certain poem the latter had written against the clergy. The fact that Provesi encouraged Verdi to study music was therefore enough for Don Pietro to dissuade him as strongly from it. "What do you want to study music for? You have a gift for Latin, and it will be much better for you to become a priest. What do you expect from your music? Do you fancy that some day you may become organist of Busseto? . . . Stuff and nonsense. . . . That can never be!"

But a short time after this admonition there was to be a mass at a chapel in Busseto where Don Pietro Seletti was the officiating priest. The organist was unable to attend, and Don Pietro was induced to let Verdi preside at the organ. The mass over, Don Pietro sent for him. "Whose music did you play?" said he; "it was a most beautiful thing." "Why," timidly answered the boy, "I had no music, and I was playing extempore, just as I felt." "Ah! indeed," rejoined Don Pietro; "well, I am a fool, and you cannot do better than study music, take my word for it."

The gaining of a scholarship enabled Verdi to proceed to Milan, where the pedantic theorists of the Conservatorio looked with anything but favor on his immature efforts at composition; but whether from want of discrimination or by reason of the actual quality of the work does not clearly appear. At all events, he made no deep impression on the Milan authorities; but the careful study and sound instruction he there enjoyed were in themselves a sufficient gain to him. He had not completed the two years' residence provided for by his scholarship when the death of Provesi, the old organist at Busseto, in 1833, led to his returning thither to compete for the vacant post. He was unsuccessful in his candidature; but his friends made up for his disappointment by their warm adherence, and eventually found a position for him as organist to a Franciscan chapel whose musical attraction came by degrees completely to eclipse those of the cathedral.

After five years at Busseto, where, in 1836, he married Margherita Barezzi, Verdi returned with his wife and two children to Milan, in 1838. The successful production in 1839 of his first opera, "Oberto, Conte di San Bonifacio," was followed by a period of trouble. His children, and then his wife, died, and his second opera was a failure.

Despondency paralyzed his efforts to work until almost by an accident he began upon a libretto which proved an unexpected source of inspiration; and in March, 1842, "Nabucco" was produced at Milan with conspicuous success. It gained for its composer the beginning of a popularity which during the next ten years increased with every opera he wrote. That his composition during this period should have been unequal in merit was not strange; much of it was done against time and "to order," conditions which ever militate against the best work; but on the whole his style made steady advance until, in "Ernani," produced in 1844, and "Rigoletto," performed at Venice in 1851, he proved himself the greatest operatic composer of his day.

Two years later came "Il Trovatore" (produced in Rome, January 19, 1853) and "La Traviata" (produced in Venice, March 6, 1853). "Il Trovatore" was an instantaneous success; "La Traviata," a complete failure owing to the incapacity of the performers. "Les Vêpres Siciliennes," in 1855, and "Simon Boccanegra," in 1857, were only partial successes, the latter failing owing to a dull libretto and a worse performance. In 1859 he was rewarded by brilliant success with "Un Ballo in Maschera."

By this time Verdi had already paid two flying visits to London; in 1862 he was again invited to England, on the occasion of the Universal Exhibition. For the opening of this he composed his "Inno delle Nazioni," but it was never performed as intended, being heard instead in one of the city theaters. For another exhibition, that of Paris in 1867, he composed his opera "Don Carlos," which met with moderate success.

"Aïda," in connection with which Verdi's name is probably best known to the multitude, was written in response to an invitation from the Khedive of Egypt, who had built a new opera house at Cairo in 1869. The opera was intended for the inauguration of the new house, but for various reasons its production was delayed for two years. It was produced in December, 1871, and at once leaped into the popularity it has enjoyed ever since. Its composition marked the full development of Verdi's musical style, and evinced so distinct a departure from conventional Italian methods as to incur the reproach of "Germanism" and "Wagnerism."

Three years later, on the anniversary of the death of the Italian poet and novelist Manzoni, Verdi's "Manzoni Requiem" was produced at the Church of San Marco in Milan. Its beauties were at once appreciated; it was repeated at La Scala, and a short time afterward in Paris at the Opéra Comique. After this Verdi withdrew to his country house at Sant' Agata, and for thirteen years gave nothing new to the world, with the exception of a revised version of "Simon Boccanegra." The rewriting of the libretto of this was undertaken by Arrigo Boito, the composer-poet, who also coöperated with Verdi in his last two operas, "Otello" and "Falstaff." "Otello" first saw the light at Milan in February, 1887, and there also "Falstaff" was produced in 1893.

Verdi was never a man of theories; he founded no school and his following is composed of the whole world of musicians. His art is that of nature itself and his operatic music one of the most signal examples of artistic appropriateness. To the noblest themes his music is noblest; to the gayest it is fraught with the most infectious humor; and throughout it never loses touch with the gorgeous sense of melody that has ever been the characteristic of Italian music.

His last compositions were of a sacred character, and that he gave no other opera to an expectant world matters little to his fame. He had reached the topmost heights, and had taken the final step thither at an age when he might well have been forgiven if his hand had lost its grasp upon the magic pen it had wielded for over fifty years.

His private life was uneventful and unassuming, and he was never so happy as when engaged upon the peaceful and kindly duties incident upon his life at his beautiful country home. He died at Milan, January 27, 1901.

II

Verdi's decisive appearance in the musical world of Italy came at a propitious moment. In 1839, when his first opera saw the light, Rossini had been silent for ten years, Bellini was dead, and of the great trinity that had ruled the destinies of Italian opera for so long only Donizetti was still active. The time was ripe for fresh influences, and Verdi's appearance in the musical arena was destined speedily to inaugurate a new era in the history of Italian opera. His first opera, "Oberto," revealed unmistakably those qualities which were destined speedily to lift him to the front rank of operatic composers. It abounds in fine melodies, and the dramatic incidents are handled with that instinctive knowledge of effect which was always one of Verdi's principal characteristics. In "Nabucco" and "Ernani" he scored triumphs which echoed far beyond the frontiers of Italy.

It is not difficult to trace the causes of Verdi's instantaneous success. Upon ears accustomed to the long-drawn sentimentality of Bellini and the conventional airs and graces of Donizetti, the manly vigor and directness of Verdi must have struck with irresistible effect. Already there are traces of a power of character-drawing, afterward developed in "Otello" and "Falstaff" in a manner unprecedented since the days of Mozart, which must have seemed a new thing indeed to those whose musical experience was bounded by Bellini and Donizetti.

It must be borne in mind, too, that the political situation counted for something in the tale of Verdi's triumph. The Lombard population, writhing beneath the iron heel of Austria, greeted with rapture a musician who gave voice to their passionate yearning for liberty. It was not till some years later that the Milanese discovered that the letters of Verdi's name stood for "Vittorio Emanuele Re d'Italia," but from the first they hailed the new composer as the Tyrtæus of awakened Italy.

The Austrian censorship was wary and skillful, and did its best to eliminate from the librettos of Italian composers any words that could be twisted into a patriotic significance; but sometimes their vigilance slumbered, and it happened that several passages in Verdi's earlier works rang in the hearts of his countrymen in a sense very different from that which their context suggested. But even such words would not have roused Verdi's countrymen without the magic of his music to enforce their meaning. There was something about the broad sweep of his melodies, his vigorous rhythms, and the stirring climaxes of his concerted pieces, that seemed to harmonize with the restless spirit of the times, and gave him and his works a place in the affections of his countrymen which could hardly have been won by a man of less masculine genius or by music of more delicate fiber.

After "Ernani," Verdi poured forth a stream of works in response to an irresistible demand of the public, many of which are now forgotten. Probably he wrote in haste and was content to repeat himself to a certain extent. Yet even among the least meritorious of these early operas there is hardly one that does not contain music of sterling value. Of late years there has been a marked revival of interest in Italy in the productions of Verdi's early manhood, and several of them have been performed with no little success. Compared to his later works they are crude in method and superficial in treatment, but they are full of magnificent tunes, and often the handling of dramatic situations is surprising in its vigor and intensity.

The typical work of Verdi's second period is "Rigoletto," an opera which through all changes of fashion has never lost its popularity and unquestionably represents the highest point of his achievement before he reached in "Aïda" his third and culminating period. Wide indeed is the gulf that separates "Rigoletto" from "Ernani," though it is one that had been bridged by gradual stages, not leaped, as it were, like the gulf between Wagner's "Lohengrin" and "Das Rheingold."

The progress of Verdi's musical development was the more gradual, as was natural in the case of a man who worked out his own salvation, so to speak, in terms of music and music alone. Wagner, on the other hand, was a more self-conscious reformer. His musical development was largely the reflection of his widening views on politics and life, and as such moved by strides that cannot well be compared to the progress of a purely artistic genius. But even in Verdi's case there were influences other than purely musical at work. In some recently published letters of his we find him impressing upon a librettist the necessity of choosing a subject in which the interest lies in variety of character and the clash of conflicting personalities.

Verdi's appreciation of variety in a libretto undoubtedly helped forward the development of his genius. By the time he had reached the "Rigoletto" period his genius had gained in flexibility as much as in command of emotional expression. In the days of "Oberto" he could as little have given us his incomparable picture of the gay, light-hearted Duke, sketched with so easy and deft a grace, as that of the passion-tossed jester, rushing from heights of wild buffoonery to depths of passion and revenge.

In their time, "Il Trovatore" and "La Traviata" did as much as any of Verdi's operas to carry his fame to distant lands. Neither of them can for a moment be compared to "Rigoletto." "Il Trovatore" has extraordinary energy and vivacity of expression; scarcely any work of Verdi's exhibits so triumphantly his amazing fertility of invention; but the plot is the very frenzy of melodrama, and the characters are the merest pasteboard. "La Traviata" is of more delicate fiber, and contains passages of charming grace and tenderness, but the story is a sickly piece of sentimentality, and indeed the most curious thing about "La Traviata" is that Verdi, who throughout his career had dealt almost entirely with the robuster passions, should have succeeded as well as he did with Dumas's drawing-room tragedy.

Verdi's preëminence among operatic composers was sufficiently acknowledged in 1855 by the invitation to compose a work for the Paris Opera to celebrate the opening of the Universal Exhibition. "Les Vêpres

Siciliennes" served its purpose in giving the necessary éclat to the season, but its success was transient, and it was not until the production of "Un Ballo in Maschera" in 1859 that Verdi again did himself complete justice. So far as form is concerned, it cannot be said that "Un Ballo" shows much advance upon "Rigoletto," which in many ways it resembles, but in none of the works of his second period is the flexibility of Verdi's genius more triumphantly displayed. "Un Ballo" abounds in the striking contrasts in which Verdi delighted. Scenes of light-hearted and irresponsible gaiety jostle passages of poignant tragedy, and all are treated with equal mastery.

Shortly before he wrote "Un Ballo" Verdi had thought of making an opera out of "King Lear," and an interesting correspondence between him and his prospective librettist gives us a measure of Verdi's literary culture and knowledge of stage effect. The scheme, unfortunately, came to nothing. The attempt to reduce that tremendous tragedy to the dimensions of an opera libretto was perhaps foredoomed to failure; but think, in view of what Verdi subsequently achieved in "Otello," of the masterpiece we might have had in "King Lear"!

All Verdi's previous triumphs were, as we have intimated, cast into the shade by the production of "Aïda." The gradual progress of his development was here hastened by the subject of his new work, so remote from the ordinary operatic groove. The possibilities of Egyptian local color tempted his genius to fresh experiments, while his command of melody remained as inexhaustible as ever, and his touch in the handling of dramatic situations was strengthened by experience.

Verdi's next triumph lay in a different field. His "Manzoni Requiem" won the admiration of all save a few pedants by the intensity of its feeling, its extraordinary dramatic power, and its imaginative splendor. In England it was at first thought too theatrical in style, but the English people have at last learned that "The Messiah" is not necessarily the only touchstone for judging the merits of sacred music, and Verdi's "Requiem" is now universally accepted by them, no less than by other nations, as the masterpiece that it is.

The history of Verdi's latest years reads almost like a fairy-tale. After his retirement to Sant' Agata, when he was some years over sixty, who could have supposed that he was on the threshold of triumphs still greater than those already won? The revival of "Simon Boccanegra" was successful, though the new music, much of which was superb in invention and design, harmonized but imperfectly with the old. But the significance of the incident lay in the association for the first time of Verdi with Boito, one of the most gifted scholars, poets and musicians of his time. How much Boito had to do with the latest phase of Verdi's activity, with that marvelous Indian summer of his genius which is almost without precedent in the history of music, it is difficult to say. It is certain that without Boito's aid we should never have had "Otello" and "Falstaff" in anything like the shape they wear. Not only did the incomparable skill of Boito in weaving librettos from Shakespeare's plays fire the inspiration of the aged musician to scale heights far beyond any that he had previously attempted, but the merely musical influence of the collaborator counted for much as well.

"Otello" and "Falstaff" stand like the twin peaks of Parnassus to mark the zenith of Verdi's career. Different in essence as they are, the one touching the limits of tragic emotion, the other bubbling over with the spirit of pure fun, they are alike in their gem-like perfection of outline, in their inexhaustible fertility of invention, and in the masterly directness of their utterance. They are the very apotheosis of stage-craft. Musically and dramatically alike they are clean-cut and finished to the finger-tip. The respective librettos are models of condensation, and the music is an incarnation of concentrated energy and high-strung feeling.

"Falstaff" is in a sense more Wagnerian in structure than "Otello," a point of which much has been made by critics anxious to convict the Italian composer of Germanizing tendencies, but in essence it owes little if anything to Wagner. The voice is still the center of Verdi's musical system, though around it he weaves a prismatic web of orchestral intricacy such as in his earlier days he never dreamed of, and Wagner's elaborate system of leading motives, for all the use that Verdi makes of it, might never have existed. Each scene in "Falstaff" is complete in itself, the music as it trips along mirroring each passing shade of expression with the most delightful freshness and lucidity of inspiration. Mozart is rather the master that Verdi's "Falstaff" recalls. It has his exquisite lightness of touch, his rhythmic fertility, his command of a perennial flow of delicious melody, and his charming snatches of tenderness which make so welcome a contrast to the ebullient high spirits of the work as a whole. Viewed from any and every point of view "Falstaff" approaches the miraculous, not least in this that it was written in his eightieth year by a man who until then had dealt almost entirely with subjects of the most tragic description.

Verdi's final works, the sacred compositions, are fully typical of his profound intensity of feeling, his amazing directness of expression, his scorn of mere cleverness, and, what is perhaps most characteristic of the composer, of his unequaled knowledge of effect and certainty of touch. If one had to sum up Verdi's musical character in a word, this is perhaps the point upon which most strongly to insist. Other men have possessed a nobler creative instinct and a more soaring imagination, but no writer of operas has surpassed him in that sense of means to an end which is one of the rarest as well as the most precious of artistic gifts.

Verdi was not one of the great revolutionaries of the world of music. His mission was not to open new paths, but to build with the materials bequeathed to him by the generations that had gone before. He talked little and wrote less, he was a man of action, not of theory, but in his work he has left us a nobler gospel than if he had filled the shelves of a library with disquisitions upon the principles of music and the ethics of art.

# CHARLES FRANÇOIS GOUNOD

ONE night near the middle of the last century, three lively young students were strolling along a Paris boulevard in quest of exercise and recreation. In the course of their walk they came across an old man who was trying to play a violin he was almost too feeble to manage. The generous young fellows went down in their pockets, but the whole trio could only raise a few cents and a piece of rosin.

Thereupon one of them proposed to take the old man's violin and accompany the voices of his companions. No sooner said than done. Commencing with a solo upon the theme of the Carnival of Venice, a large concourse of listeners was soon attracted. Then came a favorite cavatina from "La dame blanche," sung in such a manner as to keep the audience spellbound; and yet again the trio from "Guillaume Tell." By this time the poor old man was galvanized into life and activity by the artistic performance. He stood erect, and with his stick directed the concert with the authority of a practised leader. Meanwhile contributions of silver and even gold rained into the old man's hat.

To his astonished and grateful demand to know who were his benefactors, he received from the first the name of Faith, and from the others the response of Hope and Charity. "And I," said the poor old fellow, "used to direct the opera at Strasburg. You have saved my life, for I can now go back to my native place, where I shall be able to teach what I can no longer perform."

The young violinist was Adolph Hermann, the tenor was Gustav Roger, and the originator of this charitable scheme was Charles Gounod.

Charles François Gounod was born in Paris, June 17, 1818. His mother, a pianist distinguished in her day, gave him his earliest musical instruction; and seeing the evident bent of her son's nature in that direction, she sent him at the age of eighteen to the Conservatoire. By that time he had received a good general education, and was on the high road to the foundation of refined tastes and habits. Music, however, was with him a passion that lost no time in declaring itself.

After a year at the Conservatoire he was second for the Prix de Rome, and two years later (in 1839) he gained the Grand Prix with a cantata, "Fernand." During his period of study at Rome his musical instincts appear to have been mainly ecclesiastical; Palestrina was his idol, and masses his first essays in composition.

It was while visiting Austria and Germany on his way back to Paris that he first heard the compositions of Robert Schumann, of which he knew nothing previously. The effect they must have had on the impressionable mind of the young composer may be imagined. The ideas imbibed in Rome nevertheless prevailed, and he remained faithful to Palestrina. His ecclesiastical tendency was not confined to his music; for after his return to Paris, where he obtained the post of organist to the Missions étrangères, he studied theology for two years with the idea of entering holy orders. This project he ultimately abandoned, and what was the Church's loss became the gain of the world of music.

While renouncing the idea of the priesthood, Gounod had acquired from his period of theological study a love of reading, and his literary attainments were such as have rarely been possessed by modern musicians. Years after his studies in theology he delighted to quote not only St. Augustine and other Fathers, but also passages from the Latin sermons of St. Léon and St. Bernard.

In Rome Gounod made the acquaintance of one of the Mendelssohn family, who wrote of him (in 1840): "Gounod has so deep a passion for music that it is a pleasure to have such a listener. . . . His nature is almost overflowing with passion and romance; our German music seems to have the same effect on him as a bombshell exploding inside a house." Gounod's "religious exaltation" is mentioned by the same writer, who states that the young musician had been enrolled as a member of an association of young men banded together for the purpose of effecting the regeneration of the world by the means of art.

The idea of an ecclesiastical career once abandoned, Gounod soon contrived to be heard of in musical circles in Paris. Through the kind offices of Madame Viardot, the singer, he received a commission to compose for the Académie Nationale the music of an opera whose libretto had been written by Émile Augier. This first opera, "Sapho," though no popular success, gained for the young composer the respectful consideration of all competent critics. Berlioz gave his opinion of him at the time as "a young man richly endowed with noble aspirations; one to whom every encouragement should be given at a time when musical taste is so vitiated." As a composition, "Sapho" is of unequal merit, but in no way unworthy of the future composer of "Faust."

The same year (1851) his reputation crossed the Channel, with the result that at one of Hullah's concerts in London a portion of a "Messe solennelle" by Gounod was performed and enthusiastically received. In 1852 he married a daughter of Zimmermann, a prominent teacher of music. In the same year he became conductor of the Orphéon in Paris, and the eight years that he was there engaged in teaching and choral singing gave him much valuable experience both of the human voice in itself and of the various effects to be obtained from large bodies of voices.

Two comparative failures marked his next essays in opera, neither "Ulysse" (in 1852) nor "La nonne sanglante" (in 1854, founded upon a story by "Monk" Lewis) achieving any success. The year 1855 saw the production of his "Messe de Ste. Cécile," one of his most successful efforts in the domain of religious music; and this was followed three years later by his charming musical setting of Molière's "Le médecin

malgré lui," known and appreciated in English under the title of "The Mock Doctor."

By this time the score of "Faust," upon which Gounod had been working for more than two years, was completed; and this work, upon which his fame as an operatic composer may almost be said to depend, was produced at the Théâtre Lyrique in March, 1859. It created an immediate impression, but its overwhelming success was a thing of gradual growth. Ten years later it was reproduced at the Grand Opéra, by which time its popularity was assured. In 1864 it was first performed in London under Colonel Mapleson's management, and from that time its successes have been world-wide.

The fantastic part of "Faust" may not be quite satisfactory, and the stronger dramatic situations are perhaps handled with less skill than those which are more elegiac, picturesque, or purely lyric, but in spite of such objections the work must be classed among those which reflect high honor on the French school. The kermess and the garden scene would alone be sufficient to immortalize their author.

"Philémon et Baucis," a one-act opera composed for the theater at Baden, was rewritten in three acts for the Théâtre Lyrique, and performed February 18, 1860. The score contains some charming passages, and much ingenuity and elegance of detail; but unfortunately the libretto has neither interest, movement, nor point, and belongs to no well-defined species of drama.

After the immense success of "Faust," the doors of the Académie were naturally again opened to Gounod, but "La reine de Saba" (February 28, 1862) did not rise to the general expectation. The libretto, written by Gérard de Nerval, embodies ideas more suitable for a political or a psychological exposition than for a lyric tragedy. Of this great work nothing has survived but the dialogue and chorus between the Jewesses and Sabeans, in the second act, the air of the Queen in the fourth act (afterward inserted in "Faust"), the choral march, the choral dance, and above all the elegant and picturesque airs de ballet. Under the name of "Irene" an English version of the opera was occasionally performed in London.

The success of "Mireille" (Théâtre Lyrique, March 19, 1864), a five-act opera founded on the Provençal poem of Frédéric Mistral, was secured by the cast, especially by the splendid performance of Mme. Miolan-Carvalho, whose part contains one of the most remarkable airs of modern times ("Mon cœur"). Mme. Faure-Lefebvre—as Andreloun—and the other artists combined to make an excellent ensemble. Still "Mireille" is descriptive and lyric rather than dramatic; accordingly by December 15, 1864, it was reduced to three acts, in which abridged form it was revived in 1876. Its overture is admirable, and a great favorite in concert-rooms.

This charming pastoral was succeeded by "La Colombe" (June 7, 1866), originally written for the theater at Baden, and known in English as "The Pet Dove"; and by "Roméo et Juliette" (April 27, 1867), a five-act opera, of which also the principal part was taken by Mme. Miolan. The song of Queen Mab, the duet in the garden, a short chorus in the second act, the page's song, and the duel scene in the third act, are the favorite pieces in this opera.

After "Roméo et Juliette," which almost rivaled "Faust" in the affections of the musical public, with the exception of "Cinq Mars" in 1877, "Polyeucte" in 1878, and "Le tribut de Zamora" in 1881, Gounod forsook operatic music for "drawing-room" songs and orchestral compositions of a more or less religious character. "Cinq Mars" was a distinct failure, "Polyeucte" and "Le tribut de Zamora" little less so.

At the outbreak of the Franco-German war Gounod took refuge in England, which became his adopted home for many years. For the inauguration of the Albert Hall, in 1871, he composed his biblical elegy "Gallia"; and the same period saw the publication of many of the songs by which he came to be so popular in various countries—"Maid of Athens," "There is a green hill far away," "Oh that we two were maying," and others. Two ambitious religious works, "La rédemption" (1882) and "Mors et vita" (1885), were written for two successive Birmingham festivals, and these practically close the list of Gounod's important works. A host of songs, more or less (often less) worthy of their composer, were written for the English market; but they cannot be said to have added anything to his reputation.

The latter years of Gounod's life were spent in Paris, he having found official honor in his own country by the bestowal upon him in 1880 of the distinction of Grand Officer of the Legion of Honor. He died in Paris, October 18, 1893.

Despite the deserved popularity of his works, outside of France, where it had great effect, Gounod's career has influenced the history of music but slightly. Genius he undoubtedly possessed, but it was of the assimilative rather than the truly creative kind; he represents no forward step in his art. It is for this reason that posterity is more likely to remember him for his great gift of melody, and for the dramatic excellence of his most famous operas, than for any deeper quality in his music.

Summing up his estimate of this composer, a friendly critic says: "Gounod was a great musician and a thorough master of the orchestra. Of too refined a nature to write really comic music, his dramatic compositions seem the work of one hovering between mysticism and voluptuousness. This contrast between two opposing principles may be traced in all his works, sacred or dramatic; and gives them an immense interest both from a musical and psychological point of view. In the chords of his orchestra, majestic as those of a cathedral organ, we recognize the mystic—in his soft and original melodies, the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth."

# JOHANNES BRAHMS

IN the last century a prominent German musical paper published a remarkable article written by Robert Schumann, in which he hailed a young and hitherto unknown composer as the musician destined "suddenly to appear and give utterance to the highest ideal expression of the times; who should claim the mastership by no gradual development, but burst upon us fully equipped, as Minerva sprang from the head of Jupiter."

This fortunate youth, upon whom Schumann recognized that the mantle of Beethoven had fallen more surely than upon any other of his successors, was Johannes Brahms, who was of Hungarian descent, and was born at Hamburg, May 7, 1833. In his early days all his surroundings were musical, and everything tended to foster the inclination he inherited from his father, who was a prominent member of the Hamburg orchestra. As soon as his musical tastes began to form, there became evident in Brahms a characteristic which had the strongest influence on his subsequent work—that is to say, a remarkable seriousness and singleness of devotion to an ideal, and an unusually early comprehension of the spirit of the older masters, especially Bach and Beethoven.

He made his first public appearance as a pianist when he was fourteen, at a concert of which the programme included a composition of his own—"Variations upon a Volkslied." He gradually attracted attention by the quality of his playing and by his compositions, which already gave evidence of his endeavor to cast music of a distinctly national type into a mold as distinctly in accordance with the best classical models.

At the age of twenty he went for a concert tour with the famous Hungarian violinist, Remenyi, and it was in consequence of the impression produced upon Joachim and Liszt in the course of these performances that Brahms obtained the introduction to Schumann which was to prove so valuable to him. After a winter spent at Leipzig, a visit to Liszt at Weimar, and a short stay in Hanover, Brahms obtained in 1854 a post in the court of the Prince of Lippe-Detmold, whereby he was enabled to carry on his theoretical studies uninterruptedly for two or three years.

By this time he had composed a number of pianoforte pieces and songs, and a small amount of chamber music; and this new period of study marks a transition in his style. Having begun in the most romantic vein, he appears by degrees to have more and more realized the sovereign beauty of form, and the necessity of subordinating to it the tendency to license in imagination.

The nature of his music was most strongly determined by this imperious sense of form—a sense very valuable at the present day, when, as we are told, among many of the newer writers richness of coloring is made a useful cloak to hide a lack of constructive power. It is even from this cause that much of his work has at a first hearing seemed obscure.

The few years spent by Brahms at Lippe-Detmold gave him every leisure to master the intricacies of his art, and as soon as he felt himself secure in that respect he was glad to be free to give his undivided attention to the more active work of composition. After leaving Detmold he frequently changed his place of residence, Zurich, Hamburg, Vienna, Baden-Baden, and other places having in turn been visited. Ultimately he went in 1862 to Vienna, which was his headquarters till his death.

In Vienna he lived the retired life of a student, absorbed in his music and unwilling to mix in the turmoil of the outer world. Nothing would induce him to visit England; his dread of the voyage being only equaled by his dislike of publicity and display. "You have my music," he said, in answer to an invitation, "why do you want me?" In some ways his isolation of himself is perhaps to be regretted. It gave to much of his music a somberness of character, the result of thoughtful abstraction and introspection; also, it kept any knowledge of his personality from many who now can only know him through his music. Widely as his music has spread, it is surprising how little is known to the world at large of the personal characteristics of its composer. On the other hand, his retirement shielded him from any temptation to deviate from his artistic principles in order to make a bid for popular favor.

Brahms's personal appearance was striking—at any rate as regards the finely shaped head, crowned with a mass of hair, which was brushed back, revealing a lofty forehead and a pair of deep-set eyes of a keenly observant expression. The lower part of his face, partially hidden by a luxuriant mustache and beard, showed great firmness; and the general impression produced was that of a highly dignified disposition. He was short of stature and rather stout, but any ungainliness of figure was more than redeemed by the nobility of his face.

He appears to have exercised over all who met him that peculiar fascination which the greatest spirits have always possessed. One who met Brahms when he was thirty years of age relates how different he at once appeared from the other young men who were his companions—"almost unconcerned with the surrounding world, full of an artistic ideal, of a vigorous striving conscious of its aim, and gaily and willingly communicating to others out of the treasure-house of his conviction."

Brahms died in Vienna, April 3, 1897, and was buried, with every mark of honor, in the "Musicians' Corner" of the old Währing churchyard, where his grave lies between those of Beethoven and Schubert.

Nothing is more natural than that a composer who travels along untrodden paths and opens new avenues of expression to the world of music should arouse violent diversity of opinion. The storm of controversy that once raged around the personality of Wagner now belongs to ancient history, but it is easy to understand why his music aroused such relentless ani-

mosity on the one hand and such enthusiastic devotion on the other. He spoke in a language not understood by the world at large, and he had to educate his hearers to accept his view of music and drama. Such a man is bound to excite controversy by the intrinsic qualities of his music.

The case of Brahms is very different. Brahms was anything rather than a pioneer. He worked upon strictly traditional lines. He invented no new forms, he made no pretense at being revolutionary, yet few composers of modern times have been more vigorously discussed or more variously judged. On the one hand, we find Fuller Maitland, in the latest edition of Grove's Dictionary, unhesitatingly declaring that "as years go on, it is more and more generally realized that he is not only among the great masters, but that he must be assigned a place with the very greatest of them all." On the other hand, no less an authority than Tchaikovsky has pronounced him "ungifted, pretentious, and lacking in all creative power." Many criticisms as widely divergent as these could be quoted from other weighty authorities.

As our brief sketch of his life indicates, few composers have had less eventful careers than Brahms. He courted obscurity as sedulously as most men court fame. He won and retained his position in the world of music almost entirely by virtue of his published works. Yet though he held aloof from controversy, and, save for the purpose of writing music, rarely put pen to paper, it was his fate to be, as it were, the standard-bearer in one of the bitterest fights ever fought in the cause of music, round whom, though he took no actual part in it, the battle raged fiercely. From his earliest days the name of Brahms was the war-cry of the conservative faction in music. It is hardly too much to say that Schumann's eulogy hung round Brahms's neck like a millstone for the rest of his life.

More unlucky still was his intercourse with Hans von Bülow, who in 1870, smarting under what he believed to be the injuries inflicted on him by Wagner, seized upon Brahms as the handiest stick with which to beat his former friend. One day Bülow, who was a born phrase-maker, hit upon his famous saying about the three B's of music, linking Brahms with Bach and Beethoven. The modest Brahms may or may not have objected to being made the tool of Bülow's animosity, very likely saw nothing of his ulterior motive, and accepted his homage wholeheartedly. At any rate the mischief was done. Brahms's position in the world of German music was definitely fixed. Any one who wanted to run down Wagner did it by exalting Brahms. How far the position and attitude thus forced upon Brahms affected his music is a question that is answered differently by different critics.

Brahms's genius was highly lyrical. As a writer of abstract music, despite the extraordinary talent displayed in many of his works, some have found him uninspired and uninspiring. They do not find in his abstract music any expression of personality. Its technical ability is beyond question, but as a record of emotion, if indeed it were ever designed as such, it appears to these critics to belong to a different world from the music of Beethoven, Schubert, or Schumann.

"A great deal of Brahms's abstract music," says one writer, "seems to me entirely soulless; admirable in workmanship, dignified in design, but bearing the same relationship to real music that a copy of Latin verses by a Cambridge don bears to an elegy of Propertius. At times I seem to see the real Brahms peeping out from beneath the mantle that he assumed, as, for instance, in the allegretto of the Second symphony. That exquisite burst of lyrical feeling, so fresh and delightful in its natural grace and charm of expression, belongs to a different world from the pompous emptiness of most of Brahms's symphonic works. There we have the real man for once, not the head boy in the school of Beethoven. But for the evil fate that forced Brahms into a position he was never ordained by nature to fill, I think we should have had much from him like that charming allegretto. As it was, his mission choked his utterance. The high priest of classical tradition saw his duty clear before him. He put on his miter, wrapped his vestments around him, and poured forth a string of oracular platitudes, which his admirers insist upon our accepting as a gospel of truth and beauty."

For a more thorough estimate of Brahms and his work, the reader will be glad to consider the views of the eminent historian and critic of music, Sir Charles H. H. Parry, which are embodied in the remaining portion of our sketch. He observes that the preëminence which the Germans have gained by their thoroughness and clearness of judgment, and true nobility of thought in music, is still maintained in Brahms, a descendant in the direct line of Bach and Beethoven. Schumann's generous insight, Sir Charles tells us, was never more happily shown than in his prophecy concerning Brahms, and it was so far ahead of the standard of musical intelligence of his contemporaries that his praise produced almost as much skepticism as sympathy. It made people curious about Brahms, but did not convince them. The strong character of his style, which depends not a little on a certain roughness and sternness, was to many people quite repellent; they had to get over his apparent want of consideration for their weaknesses before they had equanimity to listen to what he had to say. There is no second-rate suavity about his work nor compromise with fashionable taste, but an obvious determination to say only such things as are true and earnest, and to hold no parley with musical luxury and sensuality. And this earnestness is shown not only in nobility of thought, but also in the power to do without formularies and padding; which also is a great trouble to people of feeble musical organization.

In music which falls short of the highest, a great deal of what is called accompaniment, and some of the less prominent parts even of the melodies, are a sort of common property. Thousands of composers write the same figures and the same successions of chords over and over again, and think they have done enough when they have mixed up other people's tunes in a way which the public will not recognize—at least in the short period that their works are likely to last. By such a process the public are saved a good deal of trouble, for they know a great part of what they hear already, and have only to give their attention to a tune or two. The greater respect a composer has

for himself and his art, the more he tries to get rid of this element of empty fudge; but very few are strong enough to succeed, for it is only possible for those who have a strong grasp both of the theory and practice of art, and a positive feeling, as well as a mere dry rule, for the total effect of any great form of composition, and the relation of details to the whole.

Brahms achieved this to an exceptional degree, for in every part of his work the powerful character of the man is felt. The way he treats the inner parts of the harmony is as much his own as the melody at the top; and even the way in which he treats an instrument like the pianoforte is quite different from the usages of other composers, and players have to accustom themselves to new ways of using their hands, and their heads as well, before they can master his works. Then again he scarcely makes any pretense of writing tunes or trusting the effect of his works to neat phrases. The principle of his art is to develop his works as complete organisms, and their artistic value depends upon the way in which they are carried out and the total impression they make rather than the attractiveness of the details.

There must, of course, be passages of stronger and passages of lesser interest, and the features that are meant to stand out often have high beauty in themselves; but it is the relation in which they stand to the rest of the work of art which gives them their full effect. Even the passages of lesser interest have their share in the total impression, and not the negative kind of function of similar portions in the early sonatas and symphonies. The balance between subject and episode, or subject and continuation, is much more even than in the typical sonata of the Haydn and Mozart period. Instrumental works of that time seemed to be made upon simple tunes strung together by links which were often completely devoid of any kind of interest. The tendency of art has since been to make the passages between the subjects interesting also, and to lessen the sharpness of the outline which marked off the subjects from the rest of the work—in other words, to make the whole more homogeneous.

Brahms has carried this to the highest point, chiefly by reviving in his work more strongly than ever the principles of the great old contrapuntal school, and working into his instrumental forms the most musical qualities of the polyphonic method of Bach, of which the modern composer is a most powerful master. But this welding of old methods with new is accomplished without a trace of pedantry, as it is not the details but only the principles which are used.

The works in which Brahms first made his mark in these respects were chiefly in the form which is known as chamber music; that is, works on the same lines as sonatas or symphonies, but written for combinations of a few solo instruments. In the old days, when musicians depended very much upon the patronage of rich people and aristocrats, when public audiences and public concerts were extremely rare, a great deal of first-rate music was written to be played in comparatively small rooms, before small groups of intelligent people. It did not, therefore, require much power of sound, but was contrived especially with a view to refinement and elegance.

As great players addressed themselves more and more to large audiences in big concert-rooms, composers began to use greater volumes of sound. Moreover, as long as the harpsichord was the chief resource of composers as a keyed instrument, duos and trios which were written for stringed instruments in combination with it could not have much sonority; but when pianofortes came in and gained steadily in the capacity for making a volume of sound, the style of chamber music changed, and rapidly gained in power and breadth and comprehensiveness. The change began in Beethoven's time, and he succeeded in producing much more massive works without losing the refinements of the old style. After his time the style of the best and most popular works of the kind became much louder and more symphonic, and the details were more richly treated; much more color was introduced, and more vehemence of expression. Under these conditions Brahms found a comparatively fresh field, and he developed his pianoforte quartets, trios, and quintets on an immense scale, aiming at the most powerful effects the instruments were capable of, and replacing the refinements of the older school by the interest and complexity of his details.

This branch of art was most favorable to his peculiar gifts, as, writing for first-rate solo-players, he had no need to stint himself in difficulties, and could revel in elaborate combinations and ingenious rhythms. But he was always faithful in principle to the traditions of the classical school in matters of design, and showed no signs of sympathy with the ultra-romantic modern school which seeks a new field for instrumental music by the help of programme and speculative devices of form.

Brahms is therefore a representative of the classical school, but he combines with his asceticism a strong vein of poetry of a rather mystical and severe type. He has some of the qualities of the heroes of Scandinavian sagas, for, like them, he seems to be conscious of the inevitable fate and destiny which overhang all men and things, but has the force and dignity of mind to face them resolutely and to act with the vigor becoming a man. Seriousness and earnestness are the keynotes of his system, and all his music has the most bracing and invigorating character. The example of a noble man tends to make others noble, and the picture of a noble mind, such as is presented in his work, helps to raise others toward his level; and the influence which his music exerts upon later musicians is of the very highest value to art.

Brahms worked in many lines, but always in the same range of style. In somewhat advanced years he brought out four extremely fine symphonies, which are as characteristic of him as all his other works; and he showed his mastery in such lines as variation-writing—a branch of art in which only the very greatest masters have excelled—and in overtures, pure choral music, and works for solo, chorus, and orchestra, such as the grand "German Requiem," which in its line is one of the finest works of modern times.

But he shows the freshness and poetry of his genius most remarkably in his songs. It is not usual for the giants of art, who excel in the sternest and grandest forms of music, to give much attention to songs, but Brahms made song-writing quite a special province, and not only produced an enormous quantity of

such works, but by far the finest individual songs that made their appearance in his generation. In fact, Schubert, Schumann, and Brahms make a triad of great song-writers such as no other nation can approach, and Brahms can well stand comparison with the other two. His principles of song-writing differ from theirs chiefly in the greater elaboration with which he deals with the poet's ideas. Even his simpler songs are so original as to present considerable difficulties both to singer and player; but the difficulties are always well worth overcoming, for they arise from his determination to get the most thorough musical expression, and not to surrender anything for the sake of putting his work within the reach of feeble executants.

Brahms's songs represent the most advanced stage of artistic song in the matter of perfect balance of the elements of art; and they present also endless phases of feeling and emotion, from light-hearted merriment and childlike innocent gaiety to a high pitch of passion. They are often dramatic in the same sense that Beethoven's music is dramatic, and portray the characters of various kinds of human beings with an amazing subtlety and power. Finally, it is in his songs that Brahms shows the most easily recognizable examples of what people call beauty, and it often is genial beauty of the highest order. Tunes are, of course, not too common, but melody is in profusion, and melody in genuine intelligible form, such as only differs from tunes in the fact that the design is not familiar.

Brahms was of that type of artist, like Beethoven, who goes on growing all through his lifetime. What he did gained for him a place among the few greatest in the history of music, and by slow degrees all the musical world are learning to know him and value him as he deserves. The treasures of art he has made are for coming generations as well as the present, and his influence and character may in the end be rated even higher than they are now. His position in history is quite clearly defined; and the greatness of his music is stamped upon the very face of it, both in the mastery of art and the dignity, force, and nobility which it expresses.

# ANTON RUBINSTEIN

ANTON RUBINSTEIN, noted as a composer, and one of the greatest pianists the world has ever seen, was born near Jassy, Rumania, of Jewish parents, November 30, 1830. He received musical instruction from his mother and afterward from Villoing at Moscow. In 1839 he appeared in that city, where his genius was at once recognized. A year later he went to Paris, where he met Liszt, who was then teaching there, and under whose advice Rubinstein remained in the French capital to pursue his studies. Afterward he traveled in Holland, Germany, and Scandinavia, and in 1842 arrived in England, appearing in May, with great success, at a Choral Fund Concert.

At this time Ignaz Moscheles, himself a distinguished musician, heard Rubinstein play in London, and said: "This Russian boy has fingers light as feathers, and with them the strength of a man." Fourteen years afterward Moscheles heard Rubinstein's "Ocean Symphony," and said that he recognized in him "a preëminent talent for composition. . . . In power and execution he is inferior to no one. Rubinstein's features and short irrepressible hair remind me of Beethoven; I delight in his simplicity and sincerity."

In 1843 Rubinstein made a short visit to Moscow, and from there went with his family to Berlin, where his parents wished to complete his musical education as well as that of his brother Nikolai, who also became distinguished as a composer and teacher. At Berlin the brothers studied under Dehn for composition and theory, and there they also enjoyed the friendship of Mendelssohn, whose acquaintance Anton had made in England. The death of his father recalled Anton's mother and brother to Moscow, and Anton, now thrown upon his own resources, went to Vienna, where he continued in earnest study and gave lessons for a livelihood. This work he kept up for almost two years, and then, in company with Heindl, a flautist, went to Hungary on a concert tour, which later he continued without his companion. Vienna being now disturbed by the revolution of 1848, he went to St. Petersburg and there came under the patronage of the Grand Duchess Hélène, who appointed him chamber virtuoso, or court pianist.

After studying diligently in St. Petersburg for eight years he appeared as a full-fledged artist with piles of original compositions, first in Hamburg and then all over Germany, where he found enthusiastic audiences and willing publishers. From this time his fame as a pianist and composer spread rapidly over Europe and America. He again visited England in 1857, and made his first appearance at the Philharmonic on May 18. In 1858 he returned home again, gave brilliant concerts in St. Petersburg, Moscow, etc., and settled in the former city. At this period he was appointed Imperial concert director, with a life pension. Thenceforward he worked in conjunction with his friend Schuberth for the advancement of music in Russia, and had the merit of being the founder of the St. Petersburg Conservatorium in 1862, remain-

ing its principal until 1867. The Russian Musical Society, founded in 1861, was also his.

On leaving Russia he made another triumphant tour through the greater part of Europe, which lasted till the spring of 1870. When Rubinstein was in his native country in 1869, the Emperor decorated him with the Order of Vladimir, which raised him to noble rank. In 1870 he rested awhile, and expressed the intention of retiring from public life; but it was not likely that this desire, often subsequently repeated, could be fulfilled. He held the directorship of the Philharmonic concerts and Choral Society in Vienna for the next year or two, and this service was followed by fresh concert tours. He visited the principal countries of Europe, and in 1872 came to the United States, where he fully maintained the reputation he had established. Other tours followed his return to Russia, and thus he remained before the public till the close of his life. From 1887 to 1890 he was again director of the St. Petersburg Conservatorium. After a residence from 1890 to 1892 in Berlin, he lived for two years in Dresden, then returned to St. Petersburg, where he died November 20, 1894.

We are permitted to add to this brief biographical sketch interesting observations upon the lot of Rubinstein among modern musicians, together with critical judgments regarding the future of his works and his fame. For these we are indebted to the writer and eminent musical authority Henry T. Finck, whose words are reprinted from "The Music of the Modern World," copyright, 1895, by D. Appleton and Company.

Musicians, usually so inclined to disagree, all acknowledge that, with the exception of Liszt, Anton Rubinstein is the greatest pianist of all time. Two continents succumbed to the spell of the great Russian, who could make the piano weep, laugh, and talk, roar like a lion or coo like a dove; the artist who never played to the gallery, but only for himself, and therefore for all who have taste enough to appreciate genius. One can be a great composer without being a pianist, but one cannot be a great pianist without being a composer. Rubinstein was both. How thoroughly even the general public appreciated his genius as an interpretive musician is shown by the fact that, when his powers were already on the wane, his memory unreliable, his eyesight almost gone, he was offered $125,000 for a second American tour embracing only fifty concerts.

Such success and fame might well suffice, but Rubinstein died a disappointed man. Why? Because he was not sufficiently appreciated as a composer. His songs and some of his piano pieces became popular, two of his symphonies were heard occasionally, and once in a while one of his operas was mounted, only to disappear after a few repetitions. Yet the Rubinstein catalogue includes one hundred and thirteen works appertaining to every department of music. When we consider that Rubinstein had no peer among his contemporaries as a spontaneous melodist, and that the public considers melody the essence of music, this lack of appreciation of his works seems the most mysterious phenomenon in modern music.

Rubinstein was a victim partly of fate, partly of his own stubbornness. Had he entered the world twenty years sooner, he would have been almost as popular as Mendelssohn. But he came at the time when the Wagner tide swept the musical world; he refused to swim with the current, and was left in an eddy. His operas "Nero" and "The Maccabees" contain infinitely more good music than the successes of Mascagni and Leoncavallo; they failed simply because they lacked the modern dramatic spirit—because Rubinstein willfully refused to learn from Wagner, as Wagner had learned from Weber. I believe that it was his fanatical hatred of Wagner, even more than his innate lack of dramatic instinct, that led him to write several long stage works in a new type—sacred operas, or rather operatic oratorios—which were foredoomed to eternal failure because they are neither fish nor flesh.

When Rubinstein was only twenty-four years old, Liszt expressed his regret that he should try to "swim in Mendelssohnian waters." He warned him against his *"extrême productivité,"* and wrote to him, *"Il ne suffit pas de faire, il faut parfaire."* Had Rubinstein obeyed him, had he not only written, but revised and perfected, he would have had a better chance of being counted among the immortals. Yet he will live. His "Dramatic Symphony" will be accounted one of the greatest works of its class. Some of his chamber music ranks with Beethoven's, and is growing in favor, and no one has written for the melodious violoncello as he has written for it. His operas will not live, but many beautiful numbers from them will, including much of his ballet music. This, like his best songs, is always suffused with an exotic hue of that Orientalism which, with its melodiousness, its passion, and its abundance of new ideas, constitutes the principal charm of Rubinstein's compositions.

The following note upon a passage in Mr. Finck's article is contributed by Fanny Morris Smith, appearing in connection with the article itself in "The Music of the Modern World":

The "Mendelssohnian waters," from which Rubinstein was enjoined to refrain, consisted in an adherence to the methods of composition from which Liszt himself had revolted. Mendelssohn—a pupil of Zelter, a pianist nourished upon the fugal masterpieces of Bach, a composer of melodies of the most winning charm—found ample room within the rule and form inaugurated by Beethoven for the free expression of his genius. Liszt, whose own genius was non-melodic but essentially rhapsodical, so that, whatever he touched, whether for piano, song, or orchestra, fell unconsciously to him under the spell of his master passion, of necessity broke away from the limits of symmetry. His ear, too, was so purely for piano effects that he heard the orchestra more in order to color the timbre of his especial instrument than for its own proper qualities. His orchestral works, accordingly, sound nobler on the piano than when played by the orchestra for which they were scored.

Rubinstein, on the contrary, who spent a large portion of his life in a country not yet emerged from the melodic period of its development, found his own genius quickened by its congenial environment. The

Slavonic nations present, in the habits and social condition of their agrarian class, many features which disappeared from the rest of Europe centuries ago. This is the class in which melody has its root. It is altogether likely that the process of civilization, by obliterating these characteristics, will ultimately bring Russia, Hungary, and Poland to that condition where intellectual concepts take the place of melody, and music, as Rubinstein himself declared, is no more either spontaneous or naïve. For this reason he ranked Glinka, whose operas are very fountains of melody, among the great composers of the world, and excluded Wagner from the list. Music, according to Rubinstein's code, possessed rights of development as an independent art, and was misused when degraded to its present very unromantic use of merely pointing the moral or adorning the tale.

# PETER ILYITCH TCHAIKOVSKY

THE greatest of Russian composers, Peter Ilyitch Tchaikovsky, was born at Votinsk, in the government of Vyatka, May 7, 1840. He was the son of a mining engineer, who had no thought of his becoming a musician, and sent him to the Technological Institute at St. Petersburg to be educated. After studying jurisprudence in that city, in 1859 he was appointed to a position in the Ministry of Justice. Already he was well known in his own circle as a musical amateur. In 1862 he left the service of the state and entered the newly founded Conservatory of Music in St. Petersburg, where he studied under Anton Rubinstein and Zaremba.

From 1866 to 1878 Tchaikovsky was teacher of harmony at the Moscow Conservatory, faithfully performing his duties and also finding time for composition, to devote himself to which he finally resigned his post, and retiring to Klin, he worked almost in seclusion, becoming known as "the Hermit of Klin." "Although," says Henry T. Finck, "he had an almost feminine craving for approval and encouragement, his experiences were little more than a series of disappointments. His worldly prospects nevertheless steadily improved, and in 1877 he married, to the surprise of his friends. The hasty marriage had a tragic sequel. The union was not a happy one, and the pair soon separated. The composer was so despondent that he attempted to commit suicide in such a way as to avoid scandal, by standing up to his chest in the icy river one night, in the hope of catching a deadly cold. In the following year another woman influenced his life in a happier way. He did not know her, and she preferred to keep her identity concealed, but she put aside for his benefit a sum of money which made it possible for him to give up his Conservatory classes and save his energy for his creative work."

Further details of Tchaikovsky's life are to be found in various biographical works, but it is the purpose of the present sketch mainly to present a sympathetic estimate of his mind and his works. It is of interest, however, to recall the fact that in 1891 he visited the United States, giving concerts in New York and other cities. At Cambridge, England, in 1893, he conducted some of his own works, and from the University received the degree of Doctor of Music. In the same year the life of this remarkable man came to a close with a suddenness that was startling to the musical world that had enjoyed such gifts from his genius, to which expectation looked for more and even greater benefactions in the future. He died of cholera, at St. Petersburg, November 6, 1893.

If it were possible to single out one composer more than another as representative of the various phases of thought characteristic of the close of the nineteenth century, that composer would undoubtedly be Tchaikovsky. Summed up in a single phrase, Tchaikovsky is eminently *fin de siècle*. His feverish sensibility is fanned by gusts of passion, his highly strung nerves answer to every psychic suggestion. He revels in introspection, he bares his soul to the scalpel of his art. But with all his lack of restraint, he is an incomparable artist; or, to be more accurate, it is the artist in him that has mastered the man.

He views the world, life, and himself with the eye of an artist alone, he pours his own emotions into the alembic of music, content to suffer if he can thereby create. It was truly said of Byron, that he had but one subject—himself, and the saying is equally true of Tchaikovsky. In all that he wrote he mirrored his own personality; he is the protagonist of his own quartets, the hero of his own symphonies. As Hamlet he stalks moodily on the ramparts of Elsinore; as Manfred he wanders among the gleaming glaciers of the Alps; as Paolo he is racked by the unpitying torments of hell; as Ferdinand he marvels at the wonders of Miranda's isle; and as Romeo he loves and dies under the shadow of the towers of Verona. No man has ever handled music with a more delicate appreciation of its manifold possibilities. In his hands the orchestra becomes alive, a chorus of voices taught to breathe at his will every accent of human emotion. With his marvelous technique, his unerring instinct for sheer beauty of tone and his rhythmic fertility, he is the Swinburne of modern music. He has taught the world new secrets.

Living at a time conspicuous for a revival of musi-

cal activity in Russia, Tchaikovsky contrived to steer clear of the rock upon which so many of his friends made shipwreck—the exaggerated worship of nationalism. Tchaikovsky was in many respects the most amiable and yielding of men, but where art was concerned his principles were inflexible, and he wisely refused to be persuaded by his "nationalist" friends into endeavoring to express himself in any way but that which was natural to him. He was of course denounced as a bad patriot. Outside the Russian frontiers he is rated at his true value.

Neither the operas nor the songs of Tchaikovsky are as well known to Western people as are his symphonies. In the case of the songs this is in all probability because of the difficulty of providing singable translations of the Russian words. However, it comes to this, that Tchaikovsky exists for Western musicians mainly as a writer of orchestral and chamber music. In his lifetime he paid several visits to England, where his great popularity dates from the production of his "Symphonie pathétique." In England he was always received with politeness and respect, but the general public never seems to have realized for a moment that it was entertaining a great composer.

Tchaikovsky's death and the production of the "Symphonie pathétique" changed everything. The work itself, coupled with the romantic circumstances of its creation, the fact that it was the composer's swan-song and appeared to contain in itself a suggestion of his approaching end—everything combined to captivate the popular fancy to an extraordinary degree. The "Symphonie pathétique" became the rage; the mere announcement of its performance sufficed to pack concert-rooms from floor to ceiling, and from this work people learned gradually to appreciate Tchaikovsky's other compositions, so that now his symphonies, suites, and symphonic poems are among the most popular in the concert repertoire. And what is true of England is equally so in respect of other European countries and of our own as well.

It was not without good reason that the popular imagination, which Tchaikovsky's earlier works had left comparatively cold, was touched by the "Symphonie pathétique." It is without question the composer's most characteristic work, that into which he put most of himself. The Fourth symphony may excel it in point of sheer picturesqueness, the Fifth in poetic feeling, but in the Sixth symphony we feel that strongly personal note which rarely fails to appeal to sympathetic souls. Tchaikovsky affixed no programme to it, but the story of a tortured soul, seeking an anodyne for its misery in the rapture of pleasure and in the ecstasy of battle, and finally sinking to hopeless pessimism and suicide, is scarcely to be misread. That the lesson it teaches is noble or inspiring can certainly not be claimed, but the resources of music for expressing human emotions have rarely been employed in our time with more consummate art. The form of the work is new, the structure of the movements is unconstitutional, but every innovation in it is justified by success.

In Tchaikovsky's other works the same qualities and the same limitations are to be found. Of his earlier symphonies, the Fourth and Fifth alone can justly be compared to the Sixth. There is fine music in the earlier three, but they do not show the same technical accomplishment. The Fourth symphony is less subjective in feeling than the Fifth and Sixth, but it is no less brilliant an example of the composer's extraordinary musicianship. In one of his letters the composer has given a sketch of the programme on which he worked in this symphony—the idea of relentless fate which ever steps in to frustrate man in his quest for happiness. The first movement is said to illustrate the contrast between grim reality and flattering dreams; the second is a picture of the melancholy induced by retrospection; the third is merely a series of capricious arabesques not expressing any definite feelings; while the finale draws a moral by setting the rich healthy life of the people by the side of anemic culture. Tchaikovsky added, however, that this sketch was far from exhausting the poetical meaning of his symphony, and indeed it says nothing of what to Western ears is the most striking feature of the work, its strong national feeling. It has a barbaric splendor of color that is not common in Tchaikovsky, and shows how easily, when he chose, he could beat his "nationalist" fellow-countrymen on their own ground. For once the background is the most interesting part of the picture, and in this symphony we care a good deal less about the fate-ridden hero than about the gorgeous and ever-shifting scenes through which his destiny leads him. At one time we seem to be listening to the trumpets of Tamerlane on the trackless plains of Tartary, at another sweeping with the wild hordes of Scythia along the banks of the Volga. Then the night falls and the camp-fires of a countless host twinkle beneath the stars. The hours are beguiled by the songs of bright-eyed Circassians and the sinuous dances of bejeweled slaves from the shores of the Caspian Sea.

Nothing more picturesque has ever been written than this astonishing work. It glows with every color known to the modern palette. It is encrusted with ornament; it is viciously florid, if you will, and frankly decadent; but it is a wonderful example of what can be done in sheer scene-painting by a master of orchestral effect. The Fifth symphony is less flamboyant in style, but it is far profounder in thought, and sincerer because more personal in feeling. Some critics are inclined to call it Tchaikovsky's masterpiece. It has not the glitter and dazzle of the Fourth, nor the agonized emotion of the Sixth, but it is, if we may use such term in connection with music, and above all with Tchaikovsky's music, more philosophical than either.

The idea upon which it appears to be built is new to music—indeed it is only in these latest days that it could have been thought possible to clothe such an idea in music at all—but it is not new to literature. It occurs in a famous and beautiful passage in the "Troades" of Euripides. The idea is that of a great sorrow turned by some mysterious power to glory and splendor. Throughout the work runs the sad motto theme, breathing shame and sorrow, deepening the gloom of the tragic passages, darkening the sunlight of the brief glimpses of gaiety, yet in the end this very theme, fostered by the secret power of art, becomes transfigured and shines forth in splendor born from itself alone.

After the symphonies comes the long procession of Tchaikovsky's symphonic poems, gorgeous in their varied splendor, some of them, like "Manfred" and "Francesca da Rimini," quivering with high-strung emotion; others, like "Romeo and Juliet" and "The Tempest," brilliant tone-pictures gleaming with the ever-changing hues that the great master of orchestral color knew so well how to group and contrast.

On the whole the symphonic poems suggest a different point of view from that which Tchaikovsky gives us in his symphonies. They are as it were the comments on certain masterpieces of literature made by a man of striking personality, and serve to illuminate the character of the critic as much as the thing criticised. In "Hamlet" we meet once more the hero of the "Symphonie pathétique," lashing himself to heights of fevered emotion and sinking to depths of sunless gloom. There is but little of Dante in Tchaikovsky's Paolo and Francesca, outlined for a moment against a background of such ghastly terror as only one of the greatest masters of orchestral color could paint. It is Tchaikovsky who speaks through their lips, he who has drunk the cup of anguish to the dregs, and found it sweetened by no touch of pity.

Tchaikovsky is never more himself than in his chamber music, and this is a point worth noting, since the great tone-painters of the orchestra rarely succeed within the austere limits of the quartet. Yet Tchaikovsky wrote nothing more intimately personal, nothing in which his peculiar vein of morbid feeling was more faithfully mirrored, than his quartets in D and E flat and his great trio in A minor, while the lighter moods of his varied personality are depicted with infinite grace and charm in his string sextet "Un souvenir de Florence," a work in which, as in his gay and brilliant Italian capriccio, he paid an artist's tribute to the immortal enchantment of Italy.

It is pleasant to find in these and similar works another Tchaikovsky than the storm-tossed pilgrim of fate whom we know so well in the "Symphonie pathétique." Tchaikovsky had little or no humor, but in his lighter moments there is the indescribable charm of a gentle nature that has kept the fragrance of childhood and loves the simple things of life for their own simplicity. Such we find him in his delightful "Casse-noisette" ballet, a work that in its airy freshness and delicate sentiment seems like a tale of Hans Andersen transcribed into music. Two works more different in feeling than the "Casse-noisette" ballet and the "Symphonie pathétique" it would be difficult to conceive, and the two together give a good idea of the range of Tchaikovsky's talent, and go far toward explaining the secret of his influence upon contemporary music.

That Tchaikovsky's personality will be an abiding power in music, as Beethoven's and Mozart's have been, is hardly to be expected. His view of life, summing up as it does a vein of thought and feeling characteristic of his epoch, may have little interest for generations to come; but the secrets that he has taught the world of music will be a possession for all time. His unique feeling for the subtler mysteries of orchestral color has opened our eyes to new worlds of beauty. He brought the East to the West on wings of art, uniting the sheer glory and magnificence of color of the one to the instinct for form and design of the other. That this mystic marriage is celebrated in his music is a sufficient guarantee of the permanence of his own place among the great masters of tone-painting.

# EDVARD HAGERUP GRIEG

THE "national" spirit, which exists markedly in Chopin, Brahms, and a few others among the great composers, appears at its fullest in the Norwegian composer, Edvard Hagerup Grieg, who is one of the most individual figures in modern music.

His deliberate aim was to create a typical Norwegian music, based upon the national songs and dances of his country; and the title of "patriot in music" has never been better bestowed than on this man, who lavished his powers (and to no small degree his health) on the attainment of his end.

He was born at Bergen, June 15, 1843. It has been stated that he was ultimately of Scotch descent, his ancestors having fled from Scotland in the troublous "Covenanting" times and taken refuge at Bergen, where they founded a family of worthy Norwegian citizens; the spelling of their name becoming in the course of time altered from "Greig" to "Grieg" to suit the Scandinavian pronunciation of the vowels.

Be this as it may, Grieg at any rate came of a stock greatly respected in Bergen and of parents who possessed strong musical tastes. His mother was an accomplished pianist, and instructed him as soon as he gave signs of a musical disposition, which he very early did. His Op. 1 was written when he was nine, and consisted of variations on a German air. The youthful musician was so abstracted in the composition of this that he took it to school by mistake for his books, and was severely advised by the master to leave such "stuff" at home. His compositions very soon showed a distinct style, for his impressionable nature became saturated with the influences that flowed

from the magnificent scenery of his country and the patriotic spirit that lies so deep in the hearts of the people of Norway.

At this time the popular idol in Bergen was the famous violinist Ole Bull, who had been the first to endeavor to give artistic form to the national airs of Norway and to cause them to be heard outside their own borders. He became aware of Grieg's musical talent when the latter was about fifteen, and was so impressed by the boy's determination to carry out the work he himself had begun that he begged his parents to send their son at once to Leipzig to study music.

A desire expressed by Ole Bull was not one to be lightly disregarded, and Grieg was at once sent to Leipzig, where he began a severe course of study. Four years of continuous work most unfortunately broke down his constitution, which had never been strong, and a serious illness in 1860 left his health considerably impaired.

At Leipzig (we are told by Mr. Dannreuther, who was one of his fellow-students) he lived chiefly in the atmosphere of the romantic school of music, being specially attracted by the works of Chopin and Schumann. This produced a marked effect on the formation of his style. The grace and delicacy of his music is often so much in the spirit of Chopin as to have gained for Grieg, not undeservedly, the soubriquet of "the Chopin of the North."

From Leipzig he went to Copenhagen—then the focus of literary and artistic life in Scandinavia—where he made one of a little group of enthusiastic compatriots, bound together by national sentiment and an ardent resolve that the national spirit should no longer be without adequate expression in the arts. Ole Bull, Kjerulf, and Nordraak had begun the work as far as concerned music, and Grieg, taking up the task, brought it to a complete and successful development.

It was in Copenhagen that Grieg made the acquaintance of his future wife, Mina Hagerup, then a singer of some repute; and to the same period belong some of the most attractive of his earlier compositions, mainly for the pianoforte.

After a winter spent in Italy he went back to Norway in 1866, and settled in Christiania. Though the capital was an active musical center, its attention was almost entirely given over to the German composers; and it was to combat this exclusiveness that Grieg set himself to attempt the regeneration of the musical life of Norway by exciting an interest in its national music.

He made a commencement by giving a series of concerts at which nothing but Norwegian pieces were performed, but his efforts were rather coldly met. He persevered, however, in reproducing everything that possessed the national color, and in basing his compositions upon themes of the same nature; and though it at first appeared that he with difficulty made any headway against the worship of the German masters, it was a great pleasure and satisfaction to him to receive, among other significant recognitions, a letter from Liszt praising his music in the warmest terms and expressing a strong desire to make his acquaintance.

The next winter Grieg was again in Rome, where he enjoyed Liszt's friendship; and, strengthened by that master's encouragement, he returned the following year to Christiania, and by degrees found his aims more readily appreciated. Soon, to his keen satisfaction, he was able to excite something akin to enthusiasm over his endeavor to create a national music.

For eight years he lived mainly at Christiania, working as hard as his health permitted, and occupying himself, among other things, with the embodiment in music of some of the poetical ideas of Björnson and Ibsen. A house on the shores of the famous Hardanger Fjord gave him a delightful retreat in the summer. This he thoroughly enjoyed till, as he wrote to a friend, "the tourists hit upon the idea of installing themselves in boats beneath his windows, and then all peace was at an end." The persistent admiration of the country people, although more acceptable to him, was at times embarrassing; and Grieg tells, in a tone of good-humored distress, how "more than one thought, as he tried it on the piano, was massacred by the critical peasants, who, listening round the corner, were anxious to be godfathers to the newcomers."

After 1874 Grieg was for many years a wanderer, living in turn in Germany, Holland, Denmark, and elsewhere. Ultimately he settled again near his beloved Bergen, in a charming villa within easy reach of the coast. Everywhere in his own country the warmest welcome was always given to him; national honors were bestowed upon him; and he enjoyed the proud sense of having not only fully realized an ambition, but also of having done the work of a patriot, in the resuscitation of the music of the land of mountain and fjord.

He made several visits to England with his wife, which furnished people the keen pleasure of hearing characteristic music performed with perfect sympathy; and it was a refreshing experience to see musicians so unaffectedly absorbed in the spirit of their work and so entirely free from the *ad captandum* tricks of the average concert performer. "Grieg's appearance," says an English writer who saw him, "the deep-set, alert eyes, the delicate tint of complexion, the sensitive mouth veiled by slight mustache, the prematurely gray hair upon a head that appears almost massive in comparison with the delicate frame—is now familiar to many in this country."

With no pretensions to virtuosity, Grieg was an able pianist and an admirable conductor, possessed of the rare secret of inspiring his orchestra with his own delicacy of feeling. His compositions include two suites to Ibsen's "Peer Gynt," which "ranked him at once as the leading composer of Scandinavia, and first aroused interest in the play in many parts of the world." Among his other works are "Two Elegiac Melodies," the concert overture "Im Herbst," sonata for violin and piano, in G, Op. 13, "Symphonische Stücke," scenes from Björnson's "Olav Trygvason," "Sigurd Jorsalfar," the song cycle "Haugtussa," a Funeral Hymn in memory of his father, a large number of pianoforte pieces, a few examples of chamber music, etc.

The most marked characteristic of all his works is their strong national color, and next to that their unvarying good taste. Grieg was never betrayed into

vulgarity or the commonplace. All that he produced bears the stamp of artistic care, with the fortunate result that he wrote nothing that does not deserve the attention of the student of music.

Moreover, he showed a self-restraint none too common in modern composers, in refraining from the attempt to overstep the limits within which his powers lay. The symphony he left to other masters; but in delicate pianoforte composition, in the lighter description of chamber music, in exquisitely melodious song, and, above all, in the presentation in music of the romantic spirit of his country, he had no rival among contemporary musicians of his own class. He died at Bergen, September 4, 1907.

# RICHARD STRAUSS

NO musician and composer in these early years of the twentieth century is more discussed among musical critics and people who constitute the "musical world" than the subject of this sketch, concerning whom curiosity and debate are stimulated anew whenever he adds to the list of his works.

Richard Strauss was born at Munich, Germany, June 11, 1864. He was the son of Franz Strauss, a famous horn-player, a circumstance that, says James Huneker, "may explain his predilection for the beautiful instrument." At an early age he acquired mastery of the violin and the piano. From 1875 to 1880 he studied theory and composition with Wilhelm Mayer. At sixteen he composed his first symphony, which was soon followed by a serenade for wind instruments that met with instant success. Through the influence of Von Bülow, to whom he was much indebted for professional assistance, he was appointed musical director at Meiningen. Here, says Mr. Huneker, "he met Alexander Ritter, a pupil of Wagner, and this friendship, with Von Bülow's daily coaching, decided Richard Strauss's tendency in art. He became a composer of the future, a man of the new school. He traveled much—he went to Greece, Italy, and Egypt for incipient lung trouble—and on 'guesting' tours, on which he was received with enthusiasm, for he is a modern conductor in all the implications of the phrase. A man of good physique, Scandinavian in appearance, Strauss is widely cultured and well read in classical and modern literature."

Without entering into further biographical details, we devote the present sketch to a survey of this composer's work, mainly written by the well-known musical critic R. A. Streatfeild, whose somewhat positive views are left to the judgment of the reader.

At any given point in the history of music, says Mr. Streatfeild, there is nearly always one prominent figure round whom rages most fiercely the never-ceasing battle between conservatives and radicals. Thirty years ago Wagner was the rallying-point of the conflict. To-day it is Richard Strauss. The tide of musical progress has moved a stage farther up the beach, but the Mrs. Partingtons of the hour are as busy with their mops and as persistent with their cries of "Thus far and no farther" as ever.

The comedy is being played over again, with the old tags and the old catchwords. Strauss's music is impossible, it is ugly, it goes too far—just what was said of Wagner. And the result will be the same. The Mrs. Partingtons will be driven back inch by inch, the tide will erase their footsteps, and in another thirty years they will be mopping away as vigorously as ever at some new invader, and crying that Strauss represents the final boundary of the legitimate in music.

When Hermann Levi played Strauss's first symphony in 1881, Strauss became known to a few as a musician of rare endowments and extraordinary promise, and year by year as he produced his earlier symphonic poems and numerous songs of exceptional originality and true lyrical fervor he gained still wider repute, but it was only when he reached his maturer manner in "Also sprach Zarathustra," "Don Quixote," and their successors that he undeniably stepped into the position of the foremost composer of his time.

Strauss's development is a singularly interesting study. In his second symphony in F minor and the other works which he wrote in the early eighties, such as the serenade for wind instruments, the Burleske for piano and orchestra, and the "Wanderers Sturmlied," the influence of Brahms is all-powerful. These youthful efforts of Strauss's are brilliant pieces of student work, but to the ordinary ear they carry no indications of the revolutionary spirit which animates his later productions. His first two symphonic poems mark a step forward. In them is the germ of his later development.

In "Aus Italien," "Macbeth," and "Don Juan," Strauss frankly avows himself a musical descendant of Berlioz and Liszt. "Aus Italien" follows the lead of Berlioz's "Harold." It is a picture of Italy as seen through Strauss's spectacles, a brilliant piece of scene-painting colored by the special bias of the composer's personality. "Macbeth" is a romantic study, also in the manner of Berlioz, but less happily contrived than the scenes of Italian travel. In "Don Juan" Strauss took up the mantle worn for a moment by Beethoven

in his "Coriolan" overture, with which Liszt had striven to clothe a personality too weak to carry its giant folds. "Don Juan" is an exercise in musical psychology, a piece of musical character-drawing. It reveals Strauss as a psychologist, as a student of human nature and a critic of life, no less vividly than as an accomplished musician.

Strauss's next work, "Tod und Verklärung" (Death and Transfiguration), is treated from a slightly different point of view, being founded upon a poem in which certain definite moods are in turn indicated. It thus follows to a certain extent the general design of a merely descriptive symphonic poem, the difference being that Strauss treats in music not so much actual incidents as the emotions they inspire, thus confining music to its strictly legitimate sphere. Further, although the poem deals with the death and transfiguration of one particular human being Strauss takes wider ground, and seems in the broad sweep of his art to take all mankind as his subject, and to give expression to their struggles and final deliverance in an infinitely more extended sense than is suggested by the poem on which he ostensibly worked. "Tod und Verklärung" has none of the revolutionary qualities that form so pronounced a feature of Strauss's later works.

Nor can the methods of Strauss here be called in question by any reasonable musician. He has sought by every means known to music to add poignancy to the various phases of the mental conflict that forms the subject of the work, with the result that "Tod und Verklärung" is one of the most emotional pieces of music ever written. Its violent contrasts of feeling, its plunges from tender pathos to abysses of physical and mental horror, might with some justice be called sensational, were it not that the close of the work, with its broad and magnificent melody of triumph, lifts the spirit into such a region of celestial tranquillity that all that has gone before is felt to be but a prelude to this wonderful song of victory.

After writing "Tod und Verklärung" Strauss left the beaten track, which his genius had already illuminated with new and strange radiance, and plunged forth into unknown paths, upon which at first he found few to follow his footsteps. In "Till Eulenspiegel" we have him again at his philosophic standpoint. Till, the gayest and most light-hearted of rogues, is the incarnation of the spirit of revolt. His hand is against every man's; he is always in opposition. Under the guise of a rollicking scherzo Strauss gives us a scathing indictment of the powers that be. In his merriment there is a ring of bitterness, and behind the grinning mask you can catch the gleam of an avenger's eye. Strauss's revolutionary view of harmony is here revealed for the first time. Here we have him for the first time as a pioneer, destined to open new avenues of expression to his contemporaries. There are still critics who declaim against his "ugliness," but we are coming to appreciate the fact that our own views of what is ugly depend solely upon the training that our ears have received. Every harmonic pioneer has been in turn accused of "ugliness," but though the men of his own time may never succeed in grasping the reformer's view of what is beautiful, the rising generation very soon contrives to assimilate the new creed. Bearing this in mind, we should be cautious in dismissing Strauss as "ugly."

"Till Eulenspiegel" lent itself naturally to harmonic audacities. The freakish character of the hero and his attitude of revolt to existing institutions would have tempted a much less revolutionary musician across the border-line of academic tradition. Strauss leaped the frontier at a bound. His score abounds with passages at which conservative musicians hold up their hands in horror, but not even his bitterest enemies can deny the masterly accomplishment of his technique and particularly his amazing faculty of orchestration. The score sparkles with the luster of an inexhaustible musical wit and imagination. The orchestra laughs, chatters, sneers, and capers as it has never done before, and through all runs a deep and tender sympathy for suffering humanity and a fiery indignation against insolence and oppression, which humanizes the whole and lifts the work from mere burlesque to the rank of a serious criticism of life.

In "Also sprach Zarathustra" (a title borrowed from Friedrich Wilhelm Nietzsche) Strauss takes us into a very different world. In this wonderful work we are not to look for anything like a definite attempt to set the philosophy of Nietzsche to music. "I did not intend," says Strauss, "to write philosophical music, or to portray Nietzsche's great work musically. I meant to convey in music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Uebermensch*" (superman). The work is thus the story of the adventures of a soul, and, as in Strauss's other works, not merely the soul of an individual, but the soul as it were of mankind in general. Strauss begins with a magnificent sunrise scene. We are to conceive the hero standing upon a lofty mountain, bathed in the glory of the morning. The spectacle of the rising sun fills him with vague raptures of pantheism, but soon comes upon him a longing to solve the riddle of the universe. His religious feelings are invaded by doubt. From this conflict arises a mighty impulse to action. Zarathustra leaves his mountain-top and descends to earth, where the joys and passions of human life meet him. He revels for a time in pleasure, till disgust possesses him and he sings the grave-song of his youth and turns for consolation to science, as exemplified in a learned fugue. Then comes the period of what Strauss calls his convalescence, which ends in joy as symbolized by the dance. His virtue, in the words of Nietzsche, has become a dancer's virtue, he leaps with both feet in gold-emerald delight, he laughs under rose-trees and hedges of lilies, it is his Alpha and Omega that all heaviness is turned to lightness, every body to a dancing thing, every spirit to a bird. But the wild rapture of the dance sinks in time to calmness, and finally the victorious *Uebermensch* chants his Night-Wanderer's song: "O men, give heed! What says deep midnight? I slept and from dreams I awakened. The world is deep and deeper than day deemed. Deep is her woe, joy deeper still than heart's sorrow. Woe cries, Perish; but all Joy craves for Eternity, deep, deep Eternity!" In the close of his "Zarathustra" Strauss leaves the guid-

ance of Nietzsche. The philosopher gives the victory to his *Uebermensch,* but to the musician the riddle of life remains insoluble, and he ends with the strange juxtaposition of the chords of B and C, breathing mystery and doubt.

"Don Quixote," the work which followed "Also sprach Zarathustra," has been acclaimed by some critics as Strauss's masterpiece, but others do not believe that it will eventually rank among his greatest works. Strauss has declared that it was written at a time when he was "inclined to be conscious of and ironical at the expense of the tragicomedy of his own overzealous hyperidealism," and indeed through much of the work there runs a note of bitterness, which we do not often find in Strauss's music. In "Don Quixote" we seem to see the composer in a moment of depression turning upon himself and his ideals, laughing at his own enthusiasm, and dashing to the ground the cherished idols of his own raising. Strauss is his own Don Quixote, and in his description of the brain-sick knight's phantom conflicts he means us to read a cynical record of his own struggles for the regeneration of music. Of course, a totally different view of the work is possible. Apart from this suggestion of self-portraiture, however, "Don Quixote" is an exceedingly interesting if not a specially attractive work. Whether there are suggestions of autobiography in "Don Quixote" may be an open question, but about "Ein Heldenleben" no doubt is possible. The work is frankly a picture of Strauss's own struggles against malice, envy and opposition, but at the same time it must not be taken only in this narrow and restricted sense. Strauss treats himself as a type of mankind. In an analysis of the work authorized by the composer, we are told that in "Ein Heldenleben" he presents "not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valor, with its material and exterior rewards, but that heroism which endures the inward battle of life, and aspires through effort and renouncement toward the elevation of the soul."

Truly a noble subject for a musical poem, and one with which only a very obstinate devotee of so-called "abstract music" could quarrel! How does Strauss treat it? He divides his work into six sections, describing in turn the hero, his antagonists, his companion, his battles, his work, his final renouncement of the world and his death. The nobly sonorous opening, breathing generous ardor and heroic ambition, is followed by an extraordinary passage, in which the snarls of malevolent critics and the malice of disappointed rivals are translated into a musical language of the most uncompromising realism. To this succeeds a love-scene between the hero and his companion, in which a long dialogue between a solo violin and the orchestra leads up to a climax of marvelous richness and beauty, at the close of which distant echoes of the voices of the antagonists are again heard. The battle scene that follows is amazing in its energy and resource. Never have "the noise of the captains and the shouting" been set to music with such thrilling effect. But it is far from being a mere pandemonium of noise. It is built upon a solid musical foundation, and, in spite of the discordance of many of the details, the general effect of this astonishing tone-picture is one of deliberate rhythmical unity. The next section, the hero's work in peace, stands frankly confessed as a piece of autobiography, the themes being largely taken from Strauss's earlier compositions. This movement is the least successful part of the work. The close of the work is sublime in its directly human appeal. It has a loftiness of inspiration and a large serenity of utterance such as even Strauss but rarely attains. As a whole, "Ein Heldenleben" is worthy of being set by the side of "Zarathustra."

Strauss's "Symphonia Domestica" won him more friends than anything he had written. It is an exquisite idyll of home life. The characters of the story are three: the father, the mother, and the child.

The opening movement introduces the husband and the wife, whose themes at once recall the corresponding melodies in "Ein Heldenleben." A little later appears the simple and beautiful melody of the child, stealing in with a marvelous suggestion of awe and mystery, a striking musical embodiment of the famous "trailing clouds of glory" of Wordsworth. The introduction develops the three themes, after which comes a dainty and playful scherzo, a charming little genre-picture of child-life, ending in a lullaby of haunting tenderness and beauty. To this succeeds a love-scene of such rapturous and exalted feeling, of emotion so sacred and tender, that it seems almost a desecration to speak of it in terms of ordinary criticism. Since Beethoven wrote the finale to the "Eroica" symphony, the love of man and woman has not been sung in accents of purer and nobler inspiration. In the closing movement we see the destiny of the child mirrored in the hopes of the parents. They seem to read the future with the piercing gaze of love and faith and hope. The music tingles, as it were, with fervor and enthusiasm. We are hurried from climax to climax till the work ends triumphantly in a broad sweep of impassioned exultation.

Of two later works by Richard Strauss, "Salome," first performed in Dresden in 1905 and produced in New York in 1907, and "Elektra," which followed it, given in New York in 1910, musical circles everywhere have been well informed by the universal discussion which they aroused. We cannot better continue the present sketch than by quoting from a critique of "Elektra" by the distinguished writer William J. Henderson, which appeared in the New York "Sun" February 6, 1910, and in which occur comparative observations on "Salome":

"All you have to do when you go to hear 'Elektra' is to take into consideration the patent fact that Strauss does not believe that melody and harmony of the old song style used by Mozart, Beethoven and many other masters can express with convincing eloquence the emotions which constitute the tragedy of such stories as Salome and this later work.

"You can absorb yourself in listening to the amazing instrumental combinations. The system of scoring utilized by Strauss is really wonderful. He demands of wind instruments technique such as the old masters never conceived. . . .

"The deeper artistic aspects of 'Elektra' will be considered by some few serious thinkers about music.

When 'Salome' was produced there was a quantity of such comment. Those who can recall it will remember that the principal point at issue appeared to be the large proportion of ugliness in the score of the opera; but it can hardly be disputed that it contained much more music beautiful according to established standards than that of 'Elektra.'

"Strauss has almost eliminated what we call beauty from 'Elektra,' but we are bound to keep in mind the fact that the subject is very different from that of the former work. There is little variety of mood in 'Elektra.' The mad eagerness of the heroine for vengeance is the background of the entire action. It never leaves the stage for a moment. . . .

"Strauss found in 'Salome' a certain strong element of pure sensuousness. The passion of Salome was matter to be treated in music of genuinely sensuous character, but in 'Elektra' there is no sensuous suggestion. The whole drama waits upon the return of Orestes to slay the murderers of his father. When the movement of the play really begins we have been engaged for more than an hour in saturating ourselves with a mood, and practically only one mood at that.

"With the entrance of Orestes, however, the true action of the opera begins. The killing of Klytemnestra off the stage is not as dreadful as it might have been. Strauss's music here does not compare with that which he composed for the killing of Jokanaan down in the well. Nevertheless the excited movement of the music from the arrival of Orestes to the end of the opera supplies the largest change of mood in the work. It really is not a change but an acceleration of the mood.

"The maniacal dance of Elektra is a remarkable conception. The title 'dance' is somewhat misleading. It is rather a piece of rhythmic pantomime than a dance. Elektra goes mad and her spasmodic movements fall into a rhythm, thereby becoming really much more appalling than they would be if executed in the ordinary manner. This 'dance' is a fine exhibition of the potency of poetic movement."

Outside of his operas and symphonic poems Strauss's most important work has been done in song-writing. His songs vary in merit, but the best of them show a rare gift of lyrical expression and a rich and distinguished vein of melody. He has in some degree succeeded in bringing the world to a comprehension of his view of melody, as he may in time bring it to a comprehension of his view of harmony. If you accept him, you must put aside once for all the idea that music is only what Milton calls a "melodious noise," a pleasing concatenation of sounds meaning nothing in particular. With Strauss music is as much a vehicle for the expression of definite emotions as are poetry and painting. He accepts the theory of the poetic basis of music in the fullest manner. Finally Strauss deals with the problems of life, the passions of mankind, their dreams and aspirations, their joys and sorrows; and who that has heard his music with unprejudiced ears can deny his right to claim for his art an equality with the sister arts of painting and poetry?

W. H. Low.

ORPHEUS.

# ADDITIONAL BIOGRAPHIES

# JEAN BAPTISTE LULLI

THE first French composer of a series of operas, Jean Baptiste Lulli (or Lully), the son of Lorenzo de' Lulli, a gentleman of Florence, Italy, and Catarina del Serta, was born at Florence in 1633. An old Franciscan monk gave the gifted but mischievous child some elementary instruction, and taught him the guitar and the rudiments of music. The Chevalier de Guise took him to France, and having entered the service of Mlle. de Montpensier—"La Grande Mademoiselle"—in the kitchen, Lulli employed his leisure in learning the songs of the day and playing them upon his violin.

As his talent became known he was promoted from the kitchen to the Princess's band, where he soon distanced the other violinists. Mademoiselle, having discovered that he had composed the air of a satirical song at her expense, promptly dismissed him; but his name was sufficient to procure him a place in the King's band. Here some airs of his composition so pleased Louis XIV that he established on purpose for him a new band, called "les petits violons," to distinguish it from the large band of twenty-four violins. His new post enabled him to perfect himself as a solo-player, and gave him valuable practice as a conductor and composer for the orchestra.

Baptiste, as he was then called, had common sense as well as ambition, and soon perceived that without deeper study he could not make full use of his talents. To remedy his defective education he took lessons on the harpsichord, and in composition from the organists Métru, Gigault, and Roberdel; and at the same time lost no opportunity of ingratiating himself with men of rank, a useful process for which he had a special gift. He was soon chosen to compose the music for the court ballets, in which Louis XIV himself danced, and after the success of "Alcidiane" (1658) he was commissioned to write the divertissements for "Serse," an Italian opera by Cavalli, performed at the Louvre (November 22, 1660) in honor of the King's recent marriage with Marie Thérèse of Austria (June 9 previous), and, a year and a half later, the ballets for "Ercole amante," another opera by Cavalli, performed at the opening of the magnificent "Salle de spectacles" at the Tuileries (February 7, 1662).

It was by studying the works of this Venetian composer, and observing his method, that Lulli laid the foundation of his own individual style. In composing the divertissements for "Le mariage forcé," "Pourceaugnac," and "Le bourgeois gentilhomme," he made good use of the feeling for rhythm which he had imbibed from Cavalli, and also endeavored to make his music express the life and variety of Molière's situations and characters. The exquisitely comic scene of the polygamy in "M. de Pourceaugnac" is in itself sufficient evidence of the point to which he had attained, and of the glorious future which awaited him.

From 1658 to 1671—the year in which Molière produced his tragedy-ballet "Psyché"—Lulli composed no less than thirty ballets, all unpublished. These slight compositions, in which Lulli took part with considerable success as dancer and comic actor, confirmed him in the favor of Louis XIV, who successively appointed him composer of his instrumental music, "surintendant" of his chamber music, and in 1662 "maître de musique" to the royal family. But neither these lucrative posts nor his constantly increasing reputation were sufficient to appease his insatiable ambition.

With all his genius he possessed neither honor nor morals, and would resort to any basé expedient to rid himself of a troublesome rival. His envy had been roused by the privilege conceded to the Abbé Perrin (June 28, 1669) of creating an Académie de Musique, and was still further excited by the success of Cambert's operas "Pomone" and "Les peines et les plaisirs de l'amour" (1671). With the astuteness of a courtier Lulli took advantage of the squabbles of the numerous associés-directeurs of the opera, and with the aid of Mme. de Montespan procured the transference of Perrin's patent to himself (March, 1672).

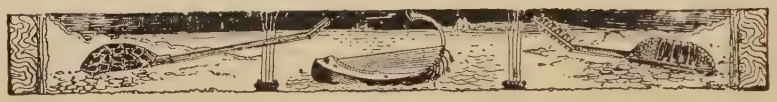
Once master of a theater, the man whom honest Boileau branded with odium proved his right to a place in the first rank among artists, though as a man he could claim neither sympathy nor respect. In the poet Quinault he was fortunate enough to discover a *collaborateur* of extraordinary merit, and in conjunction with him Lulli within fourteen years composed twenty operas or divertissements. The variety of subjects in these is surprising, but Lulli was perfectly at home with all, passing easily from lively and humorous divertissements to scenes of heroism and pathos, from picturesque and dramatic music to downright comedy, and treating all styles with equal power. He revolutionized the *ballets de la cour*, replacing the slow and stately airs by lively allegros, as rapid as the pirouettes of the danseuses whom he introduced on the stage, to the great delight of the spectators. For the recitativo secco of the Italians he substituted accompanied recitative, and in this very important part of French opera scrupulously conformed to the rules of prosody, and left models of correct and striking declamation. On the other hand, he made no attempt to vary the form of his airs, but slavishly cut them all after the fashion set by Cavalli in his operas, and by Rossi and Carissimi in their cantatas.

Lulli thoroughly understood the stage—witness the skill with which he introduces his choruses; had a true sense of proportion, and a strong feeling for the picturesque. The fact that his works are not forgotten, but are still republished, in spite of the progress of the lyric drama during the last two hundred years, is sufficient proof of his genius. Not but that he has serious faults. His instrumentation, though often labored, is poor, and his harmony not always correct: a great sameness of treatment disfigures his operas, and the same rhythm and the same counterpoint serve to illustrate the rage of Roland and the rocking of Charon's boat. Such faults are obvious to us; but they

were easily passed over at such a period of musical revolution. It is a good maxim that in criticising works of art of a bygone age we should put them back in their original frames; and according to this rule we have no right to demand from the composer of "Thésée," "Atys," "Isis," "Phaëton," and "Armide" outbursts of passion or agitation which would have disturbed the solemn majesty of his royal master, and have outraged both stage propriety and the strict rules of court etiquette. The chief business of the King's surintendant de la musique undoubtedly was to please his master, who detested brilliant passages and lively melodies; and making due allowance for these circumstances we affirm that Lulli's operas exhibit the grace and charm of Italian melody and a constant adherence to that good taste which is the ruling spirit of French declamation. Such qualities as these will always be appreciated by impartial critics.

Lulli was also successful in sacred music. Ballard published his motets for double choir in 1684, and a certain number of his sacred pieces, copied by Philidor, exist in the libraries of Versailles and of the Conservatoire. Mme. de Sevigné's admiration of his "Miserere" and "Libera" was strongly declared. Readers will recall the manner of Lulli's death. While conducting a Te Deum, January 8, 1687, in honor of the King's recovery from a severe illness, he accidentally struck his foot with the baton; an abscess followed; the quack in whose hands he placed himself proved incompetent, and he died in his own house in Paris on March 22.

As both surintendant de la musique and secretary to Louis XIV, Lulli was in high favor at court, and being extremely avaricious, used his opportunities to amass a large fortune. At his death he left four houses, all in the best quarters of Paris, besides securities and appointments amounting to a considerable fortune. His wife Madeleine, daughter of Lambert the singer, whom he married July 24, 1662, and by whom he had three sons and three daughters, shared his economical tastes. For once laying aside their parsimonious habits, his family erected to his memory a splendid monument surmounted by his bust, which still exists in the left-hand chapel of the church of the Petits Pères, near the Place des Victoires.



# FRANÇOIS ADRIEN BOIELDIEU

THIS celebrated French composer of opéra comique was born December 16, 1775, at Rouen, where his father held the position of secretary to Archbishop Larochefoucauld. His mother kept a milliner's shop in the same city. The union does not seem to have been a happy one. We know at least that during the Revolution the elder Boieldieu availed himself of the law of divorce passed at that time to separate from his first wife and contract a second marriage.

Domestic dissensions were perhaps the reason why the composer, when his talent for music began to show itself, exchanged the house of his parents for that of his master, Broche, organist of the cathedral, who, although an excellent musician and pupil of the celebrated Padre Martini, was known as a drunkard, and occasionally treated Boieldieu with brutality. On one occasion, it is said, the boy had stained one of his master's books with ink, and in order to evade the cruel punishment in store for him escaped from Broche's house and went on foot to Paris, where he was found after much trouble by his family. Whether he returned to Broche seems uncertain. Neither are we informed of any other master to whom the composer owed the rudimentary knowledge of his art. This knowledge, however acquired, was put to the test for the first time in 1793, when an opera by Boieldieu, called "La fille coupable" (words by his father), was performed at Rouen with considerable success. It has been believed that Boieldieu left Rouen for Paris immediately or at least very soon after this first attempt. This, however, must be a mistake, unless we accept the improbable conjecture of a second temporary sojourn in the capital. Certain it is that Boieldieu was again in Rouen October 28, 1795, when another opera by him, "Rosalie et Myrza," was performed at the theater of that city. The success of this second venture does not seem to have been brilliant, to judge at least by the "Journal de Rouen," which after briefly noticing the book observes silence with regard to the music.

Many of Boieldieu's charming ballads and chansons owe their origin to this period, and added considerably to the local reputation of the young composer. Much pecuniary advantage he does not seem to have derived from them, for Cochet, the Paris publisher of these minor compositions, told Fétis that Boieldieu was glad to part with the copyright for the moderate remuneration of twelve francs apiece. Soon after the appearance of his second opera Boieldieu left Rouen for good. Ambition and the consciousness of power caused him to be dissatisfied with the narrow sphere of his native city, particularly after the plan, advocated by him in an article in the "Journal de Rouen," of starting a music school on the model of the newly founded Conservatoire had failed.

To Paris therefore Boieldieu went for a second time, with an introduction from Garat the singer to Jadin (a descendant of the well-known Belgian family

of musicians), at whose house he found a hospitable reception, and became acquainted with the leading composers of the day, Cherubini among the number. Boieldieu made his début as an operatic composer in the capital with "La famille suisse," which was performed at the Théâtre Feydeau in 1797, and had a run of thirty nights alternately with Cherubini's "Médée."

Other operas followed in rapid succession, among which we mention "Zoraime et Zulnare" (written before 1796, but not performed till 1798), "La dot de Suzette" (same year), "Beniowski" (after a drama by Kotzebue; performed in 1800 at the Théâtre Favart), and "Le Calife de Bagdad" (performed in September of the same year with enormous success). To these operatic works ought to be added some pieces of chamber music. They are, according to Fétis, a concerto and six sonatas for pianoforte, a concerto for harp, a duo for harp and pianoforte, and three trios for pianoforte, harp, and violoncello. To the success of these minor compositions Boieldieu owed his appointment as professor of the pianoforte at the Conservatoire in 1800. With the same year we may close the first period of Boieldieu's artistic career. "Le Calife de Bagdad" is the last and highest effort of this period. If Boieldieu had died after finishing it he would be remembered as a charming composer of pretty tunes cleverly harmonized and tolerably instrumented—in short, as an average member of that French school of dramatic music of which he is now the acknowledged leader.

Boieldieu's first manner is chiefly characterized by an absence of style—of individual style at least. Like most men of great creative power and of self-training, like Wagner for instance, Boieldieu began by unconsciously adopting and reproducing with great vigor the peculiarities of other composers. But every new advance of technical ability implied with him a commensurate step toward original conception, and his perfect mastery of the technical resources of his art coincided with the fullest growth of his genius. During this earlier period matter and manner were as yet equally far from maturity. This want of formal certainty was felt by the composer himself, if we may believe a story told by Fétis, which, although somewhat doubtful on chronological grounds, is at any rate plausibly invented. He relates that, during the composition of "Le Calife de Bagdad," Boieldieu used to submit every new piece as he wrote it to the criticism of his pupils at the Conservatoire. When, as happened frequently, these young purists took exception at their master's harmonic peccadillos, the case was referred to Méhul, to whose decision, favorable or adverse, Boieldieu meekly submitted. Considering that at the time Boieldieu was already a successful composer of established reputation, his modesty cannot be praised too highly. But such diffidence in his own judgment is incompatible with the consciousness of perfect formal mastership.

After one of the successful performances of "Le Calife," Cherubini accosted the elated composer in the lobby of the theater with the words "Malheureux! are you not ashamed of such undeserved success?" Boieldieu's answer to this brusque admonition was a request for further musical instruction, a request immediately granted by Cherubini, and leading to a severe course of contrapuntal training under the great Italian master. The anecdote rests on good evidence, and is in perfect keeping with the characters of the two men. Fétis strongly denies the fact of Boieldieu having received any kind of instruction or even advice from Cherubini—on what grounds it is not easy to perceive. Intrinsic evidence goes far to confirm the story. For after "Le Calife de Bagdad" Boieldieu did not produce another opera for three years, and the first work brought out by him after this interval shows an enormous progress upon the compositions of his earlier period. This work, called "Ma tante Aurore," was first performed at the Théâtre Feydeau January, 1803, and met with great success.

In June of the same year the composer left France for St. Petersburg. His reasons for this somewhat sudden step have been stated in various ways. Russia at that time was an El Dorado to French artists, and several of Boieldieu's friends had already found lucrative employment in the Emperor's service. But Boieldieu left Paris without any engagement or even invitation from the Russian court, and only on his reaching the Russian frontier was he agreeably surprised by his appointment as conductor of the Imperial Opera, with a liberal salary. It is very improbable that he should have abandoned his chances of further success in France, together with his professorship at the Conservatoire, without some cause sufficient to make change at any price desirable. Domestic troubles are named by most biographers as this additional reason. Boieldieu had in 1802 contracted an ill-advised marriage with Clotilde Mafleuray, a dancer; the union proved anything but happy, and it has been asserted that Boieldieu in his despair took to sudden flight. This anecdote, however, is sufficiently disproved by the discovered fact of his impending departure being duly announced in a theatrical journal of the time. Most likely domestic misery and the hope of fame and gain conjointly drove the composer to a step which, all things considered, one cannot but deplore.

Artistically speaking, the eight years spent by Boieldieu in Russia must be called all but total eclipse. By his agreement he was bound to compose three operas a year, besides marches for military bands, the libretti for the former to be found by the Emperor. But these were not forthcoming, and Boieldieu was obliged to take recourse to books already set to music by other composers. The titles of numerous vaudevilles and operas belonging to the Russian period might be cited, such as "Rien de trop," "La jeune femme colère," "Les voitures versées," "Aline, reine de Golconde," "Télémaque"; also the choral portions of Racine's "Athalie." Only the three first-mentioned works were reproduced by Boieldieu in Paris; the others he assigned to oblivion. "Télémaque" ought to be mentioned as containing the charming air to the words "Quel plaisir d'être en voyage," afterward transferred to "Jean de Paris."

In 1811 Boieldieu returned to Paris, where great changes had taken place in the meantime. Dalayrac was dead; Méhul and Cherubini, disgusted with the fickleness of public taste, kept silence; Niccolo Isouard was the only rival to be feared. But Boieldieu had not been forgotten by his old admirers. The revival

of "Ma tante Aurore" and the first performance in Paris of an improved version of "Rien de trop" were received with applause, which increased to a storm of enthusiasm when in 1812 one of the composer's most charming operas, "Jean de Paris," saw the light. This is one of the two masterpieces on which Boieldieu's claim to immortality must mainly rest. As regards refined humor and the gift of musically delineating a character in a few masterly touches, this work remains unsurpassed even by Boieldieu himself; in abundance of charming melodies it is perhaps inferior, and inferior only, to "La dame blanche." No other production of the French school can rival either of the two in the sustained development of the excellences most characteristic of that school. The Princess of Navarre, the Page, the Seneschal, are indestructible types of loveliness, grace, and humor. After the effort in "Jean de Paris" Boieldieu's genius seemed to be exhausted: nearly fourteen years elapsed before he showed in "La dame blanche" that his dormant power was capable of still higher flights.

We will not encumber the reader's memory with a list of names belonging to the intervening period, which would have to remain names only. Many of these operas were composed in collaboration with Cherubini, Catel, Isouard, and others; only "Le nouveau seigneur de village" (1813) and "Le petit chaperon rouge" (1818), both by Boieldieu alone, may be mentioned here. After the successful production of the last-named opera, Boieldieu did not bring out a new entire work for seven years. In December, 1825, the long-expected "Dame blanche" saw the light, and was received with unprecedented applause. Boieldieu modestly ascribes part of this success to the national reaction against the Rossini-worship of the preceding years. Other temporary causes have been cited, but the first verdict has been confirmed by many subsequent audiences. The melodies sound as fresh and are received with as much enthusiasm as on that eventful night of December 10, 1825, so graphically described by Boieldieu's pupil Adam. Such pieces as the cavatina "Viens gentille dame," the song "D'ici voyez ce beau domaine," or the trio at the end of the first act, will never fail of their effect as long as the feeling for true grace remains.

"La dame blanche" is the finest work of Boieldieu, and Boieldieu the greatest master of the French school of comic opera. With Auber, Boieldieu shares verve of dramatic utterance, with Adam piquancy of rhythmical structure, while he avoids almost entirely that bane of modern music, the dance rhythm, which in the two other composers marks the beginning of the decline and fall of the school. Peculiar to Boieldieu is a certain homely sweetness of melody, which proves its kinship to that source of all truly national music, the popular song. "La dame blanche" might indeed be considered as the artistic continuation of the chanson, in the same sense as Weber's "Der Freischütz" has been called a dramatized Volkslied. With regard to Boieldieu's work this remark indicates at the same time a strong development of the amalgamating force of French art and culture; for it must be borne in mind that the subject treated is Scotch. The plot is a compound of two of Scott's novels, "The Monastery" and "Guy Mannering." Julian (alias George Brown) comes to his paternal castle unknown to himself. He hears the songs of his childhood, which awaken old memories in him; but he seems doomed to misery and disappointment, for on the day of his return his hall and his broad acres are to become the property of a villain, the unfaithful steward of his own family. Here is a situation full of gloom and sad foreboding. But Scribe and Boieldieu knew better. Their hero is a dashing cavalry officer, who makes love to every pretty woman he comes across, the "White Lady of Avenel" among the number. Yet nobody who has witnessed an adequate impersonation of George Brown can have failed to be impressed with the grace and noble gallantry of the character.

The Scotch airs also introduced by Boieldieu, although correctly transcribed, appear, in their harmonic and rhythmical treatment, thoroughly French. The tune of "Robin Adair," described as "le chant ordinaire de la tribu d'Avenel," would perhaps hardly be recognized by a genuine North Briton; but what it has lost in raciness it has gained in sweetness.

So much about the qualities which Boieldieu has in common with all the good composers of his school; in one point, however, he remains unrivaled by any of them; namely, in the masterly and thoroughly organic structure of his ensembles. Rousseau, in giving vent to his whimsical aversion to polyphony, says that it is as impossible to listen to two different tunes played at the same time as to two persons speaking simultaneously. True in a certain sense; unless these tunes represent at once unity and divergence—oneness, that is, of situation, and diversity of feelings excited by this one situation in various minds. We here touch upon one of the deepest problems of dramatic music, a problem triumphantly solved in the second act of "La dame blanche." In the finale of that act we have a large ensemble of seven solo voices and chorus. All these comment upon one and the same event with sentiments as widely different as can well be imagined. We hear the disappointed growl of baffled vice, the triumph of loyal attachment, and the subdued note of tender love—all mingling with each other and yet arranged in separate groups of graphic distinctness. This ensemble, and indeed the whole auction scene, deserve the title "classical" in the highest sense of the word.

The remainder of Boieldieu's life is sad to relate. He produced another opera, called "Les deux nuits," in 1829, but it proved a failure, owing chiefly to the dull libretto by Bouilly, which the composer had accepted from good nature. This disappointment may have fostered the pulmonary disease, the germs of which Boieldieu had brought back from Russia. In vain he sought recovery in the mild climate of Southern France. Pecuniary difficulties increased the discomforts of his failing health. The bankruptcy of the Opéra Comique and the expulsion of Charles X, from whom he had received a pension, deprived Boieldieu of his chief sources of income. At last M. Thiers, the minister of Louis Philippe, relieved the master's anxieties by a government pension of 6000 francs. Boieldieu died October 8, 1834, at Jarcy, his country house, near Paris. The troubles of his last years were shared and softened by his second wife, to whom the composer was united in 1827 after a long and tender attachment.

# GAETANO DONIZETTI

AMONG famous Italian composers we must include Donizetti, who was born at Bergamo, November 25, 1797, nearly six years after the birth of Rossini; and though he began his career at a very early age, he never achieved any important success until after Rossini had ceased to compose. Having completed his studies at the Conservatorio of Naples, under Mayr, he produced at Vienna, in 1818, his first opera, "Enrico di Borgogna," which was rapidly followed by "Il Falegname di Livonia" (Mantua, 1819). His "Zoraïde di Granata," brought out immediately after "Il Falegname" at Rome, procured for the young imitator of Rossini exemption from the conscription, and the honor of being carried in triumph and crowned at the Capitol.

The first work, however, by Donizetti which crossed the mountains and the seas and gained the ear of all Europe, was "Anna Bolena," given for the first time at Milan in 1830. This opera, which was long regarded as its composer's masterpiece, was written for Pasta and Rubini. It was in "Anna Bolena," too, as the impersonator of Henry VIII, that Lablache made his first great success. The graceful and melodious "Elisir d'Amore" was composed for Milan in 1832. "Lucia di Lammermoor," perhaps the most popular of all Donizetti's works, was written for Naples in 1835, the part of Edgardo having been composed expressly for Duprez, that of Lucia for Persiani. The lively little operetta called "Il Campanello di Notte" was produced under very interesting circumstances, to save a Neapolitan manager and his company from ruin. "If you would only give us something new our fortunes would be made," said one of the singers. Donizetti declared they should have an operetta from his pen within a week. But where was he to get a libretto? He determined himself to supply that first necessity of the operatic composer; and, recollecting a vaudeville which he had seen some years before at Paris, called "La sonnette de nuit," took that for his subject, rearranged the little piece in operatic form, and forthwith set it to music. It is said that in nine days the libretto was written, the music composed, the parts learned, the opera performed and the theater saved.

Donizetti seems to have possessed considerable literary facility. He designed and wrote the last acts both of the "Lucia" and of "La Favorita"; and he himself translated into Italian the libretto of "Betly" and "La fille du régiment." Donizetti had visited Paris in 1835, when he produced, at the Théâtre des Italiens, his "Marino Faliero." Five years later another of his works was brought out at the same establishment. This was "Lucrezia Borgia" (composed for Milan in 1834); of which the run was cut short by Victor Hugo, who, as author of the tragedy on which the libretto is founded, forbade the representations. "Lucrezia Borgia" became, at the Italian Opera of Paris, "La Rinegata"—the Italians of Alexander VI's court being changed into Turks. "Lucrezia" may be ranked with "Lucia" and "La Favorita" among the most successful of Donizetti's operas. "Lucia" contains some of the most beautiful melodies in the sentimental style that its ingenious composer produced; it contains also a concerted finale which is well designed and admirably dramatic.

The favor with which "Lucrezia Borgia" is everywhere received may be explained partly by the merit of the music—which, if not of a very high order, is always singable and tuneful—partly by the interest of the story, partly also by the manner in which the interest is divided between four principal characters, so that the cast must always include four leading singers, each of whom is well provided for by the composer. But of the great dramatic situation, in which a voluptuous drinking-song is contrasted with a funeral chant, not so much has been made as might have been expected. The musical effect, however, would naturally be more striking in the drama than in the opera; since in the former singing is heard only in this one scene, whereas in the latter it is heard throughout the opera. "Lucrezia Borgia" may be said to mark the distance halfway between the style of Rossini, imitated by Donizetti for so many years, and that of Verdi, which he in some measure anticipated: thus portions of "Maria di Rohan" (1843) might almost have been written by the composer of "Rigoletto."

In 1840 Donizetti revisited Paris, where he produced successively "I Martiri" (which as "Poliuto" had been forbidden at Naples by the censorship); "La fille du régiment," composed for the Opéra Comique, and afterward brought out in the form of an Italian opera, with added recitatives; and "La Favorita," represented at the Académie. Jenny Lind, Sontag, Patti, Albani, all appeared with great success in "La Figlia del Reggimento," but when "La fille du régiment" was first brought out, with Madame Thillon in the chief part, it produced comparatively little effect. "La Favorita," on the other hand, met from the first with the most decided success. It is based on a very dramatic subject (borrowed from a French drama, "Le Comte de Commingues"), and many of the scenes have been treated by the composer in a highly dramatic spirit. For a long time, however, it failed to please Italian audiences. The fourth and concluding act of this opera is worth all the rest, and is probably the most dramatic act Donizetti ever wrote. With the exception of the cavatina "Ange si pur," taken from an unproduced work, "Le Duc d'Albe," and the slow movement of the duet, which was added at the rehearsals, the whole of this fine act was composed in from three to four hours.

Leaving Paris, Donizetti visited Rome, Milan, and Vienna. At Vienna he brought out "Linda di Chamouni." Coming back to Paris, he wrote (1843) "Don Pasquale" for the Théâtre Italien, and "Dom Sebastien" for the Académie. "Dom Sebastien" has been described as "a funeral in five acts," and the mournful drama to which the music of this work is

wedded rendered its success all but impossible. As a matter of fact it did not succeed. The brilliant gaiety, on the other hand, of "Don Pasquale" charmed all who heard it, as did also the delightful acting and singing of Grisi, Mario, Tamburini, and Lablache, for whom the four leading parts were composed. For many years after its first production "Don Pasquale" was always played as a contemporary piece, but the singers perceived at last that there was a little absurdity in prima donna, barytone, and basso wearing the dress of everyday life; and it became usual, for the sake of picturesqueness in costume, to put back the time of the incidents to the eighteenth century. "Don Pasquale" and "Maria di Rohan" (Vienna) belong to the same year; and in this last opera the composer shows much of that earnestness and vigor for which Verdi has often been praised. Donizetti's last opera, "Catarina Cornaro," was produced at Naples in 1844, and apparently made no mark. This was his sixty-third work, without counting two operas which have never been played—the "Duc d'Albe," composed to a libretto originally meant by Scribe, its author, for Rossini, but which Rossini returned when, after "Guillaume Tell," he resolved to write no more for the operatic stage, and a piece in one act composed for the Opéra Comique.

Donizetti, during the last three years of his life, was subject to fits of melancholy and abstraction which became more and more intense, until he was attacked with paralysis at Bergamo, where he expired April 8, 1848. Buried some little distance outside the town, his remains were disinterred in 1876 and reburied within its limits.

# VINCENZO BELLINI

THIS famous composer, born at Catania, Sicily, November 3, 1802, was, like so many distinguished musicians, the son of an organist. From his father he received his first lessons in music; but a Sicilian nobleman, struck by the child's talent, persuaded old Bellini to allow him to send his son to Naples, where he offered to pay the child's expenses at the famous Conservatorio, directed at that time by Zingarelli. Here Donizetti, who was born five years before and died thirteen years after Bellini, had preceded his short-lived contemporary by only a few years. Another of Bellini's fellow-pupils at the Conservatorio of Naples was Mercadante, the future composer of "Il Giuramento" and "La Testa di Bronzo." It is probable enough that Mercadante (who in after years became director of the celebrated musical institution in which he received his early education) may have written better exercises and passed better examinations than his less instructed young friend Bellini. The latter, however, began at an earlier age to compose.

Bellini's first work for the stage was produced while he was still at the academy. His "Adelson e Salvino" had the good fortune to be played in presence of the celebrated Barbaja, manager at that time of La Scala at Milan, of the San Carlo at Naples, and of numerous minor opera houses. The great impresario, with the keen-sightedness which always distinguished him, gave the promising student a commission to write an opera for Naples; and in 1826 Bellini's "Bianca e Fernando" was brought out at the San Carlo without being so successful as to attract European attention. "Bianca e Fernando," however, pleased the Neapolitan public, while its general merit encouraged Barbaja to intrust the young musician with the composition of another work, which this time was to be brought out at La Scala.

The tenor part in Bellini's first opera for Milan was to be written specially for Rubini, who retired with the juvenile maestro into the country, and remained with him until the new opera, or at least the tenor part in it, was finished. The florid music of Rossini was at that time alone in fashion; and, by way of novelty, Bellini composed for Rubini, with his direct approbation, if not at his express suggestion, the simple expressive melodies which the illustrious tenor sang with so much effect when "Il Pirata" was at length produced. Owing in a great measure to Rubini's admirable delivery of the tenor airs, "Il Pirata"—the earliest of those works by Bellini which are still remembered—obtained a success not merely of esteem or even of enthusiasm, but of furor. It was represented soon afterward in Paris, and in due time was heard in all the capitals of Europe where Italian opera was at that time cultivated.

Bellini's next work was "La Straniera," first performed at Milan in 1828 with an admirable cast. "La Straniera" was less successful than its predecessor, and it scarcely can be said to have met with general favor in Europe. Like "Il Pirata," it was produced in London, where, however, it made but little impression. "Zaira" (Parma, 1829) may be said to have failed. This at least is the only work of Bellini since the production of "Il Pirata" which was never performed out of Italy.

In 1831 Bellini composed for La Scala the work generally regarded as his masterpiece. Romani, the first of modern Italian librettists, had prepared for him, on the basis of a vaudeville and ballet by Scribe, the book of "La Sonnambula"; and the subject, so perfectly suited to Bellini's idyllic and elegiac genius, found at his hands the most appropriate and most felicitous musical treatment. "La Sonnambula," origi-

nally represented at La Scala, could not but make the tour of Europe; and, warmly received wherever it was performed, it seems nowhere to have hit the public taste so much as in England. No Italian opera before Bellini's "La Sonnambula" has been so often played in London as that charming work, the popularity of which is due partly to the interest of its simple, natural, thoroughly intelligible story, chiefly to the beauty of the melodies in which it abounds. Thanks to Madame Malibran, who appeared in an English version of the work, "La Sonnambula" soon became as popular in English as in its native Italian language.

It may be noted, once for all, that the genius of Bellini was exclusively lyrical and tuneful. He was no harmonist, he had no power of contrivance; and in his most dramatic scenes he produces his effect simply by the presentation of appropriate and expressive melodies. The beauties of "La Sonnambula," so full of pure melody and of emotional music of the most simple and touching kind, can be appreciated by every one; by the most learned musician and the most untutored amateur—or rather, let us say, by any playgoer who, not having been born deaf to the voice of music, hears an opera for the first time in his life. The part of Amina, the heroine of "La Sonnambula," is still a favorite one with débutantes; and it was in this character that both Madame Adelina Patti and Mlle. Emma Albani made their first appearance before an English public.

About a year after the production of "La Sonnambula" Bellini delighted the world of music with "Norma," which, very different in character from its immediate predecessor, is equally in its way a work of merit. Bellini wrote no melody more beautiful than that of Norma's prayer, "Casta Diva," in which, however, it is impossible to deny that the second movement is unworthy of the first. In the duet of the final scene the reproaches addressed by Norma to the faithless Pollio have, apart from their abstract musical beauty, the true accent of pathos; and the trio in which the perjured priestess and betrayed woman upbraids her deceiver with his newly discovered treachery proves, when the devoted heroine is adequately impersonated, at least as successful as the two other pieces cited.

Bellini's most important serious opera, like almost all operas of real dramatic merit, is founded on a French play. Romani's libretto of "Norma" was based on Soumet's tragedy of the same name, produced at the Théâtre Français about a year before the opera of "Norma" was brought out at the Scala Theater of Milan. The successful opera has killed the drama from which its subject was derived—a result which under similar circumstances has happened more than once in the history of the modern stage. "Don Giovanni," "Le Nozze di Figaro," "Fidelio," "Il Barbiere di Seviglia," "Lucrezia Borgia," "Norma," are only a few of many examples which might be cited of highly successful operas indebted for their dramatic framework to plays already nearly obsolete.

To return to Bellini: his "Norma" was succeeded by "Beatrice di Tenda," which did but little to keep up the composer's reputation. Represented for the first time at Venice in 1833, it was performed three years afterward, without much success, in London. In 1834 Bellini went to Paris, where, by the advice of Rossini, he was engaged to write an opera for the Théâtre Italien. Rossini is said to have recommended his young friend (Bellini was then twenty-seven years of age) to devote special attention to his orchestration, and generally to cultivate dramatic effect. In "I Puritani"—which, according to the almost invariable rule, owed its dramatic materials and its stage form to a Frenchman—Bellini was not well served by his librettist. Its special and absorbing interest is attached either to the tenor part, as in "Il Pirata," or to the prima-donna part, as in "La Sonnambula" and "Norma"; while besides being dull, even to those who understand it, the plot of "I Puritani" has the additional disadvantage of being obscure. On the other hand, the score is full of the most engaging melodies of the true Bellinian type. The chief part in the opera, in a musical if not in a dramatic sense, belongs to the tenor. Few tenors since the time of Rubini, for whom it was written, have had voices sufficiently high to be able to sing it from beginning to end in the original keys. "I Puritani" was produced in London for the benefit of Madame Grisi in 1835; and the "Puritani season" was remembered for years afterward, and was long cited by experienced habitués as one of the most brilliant ever known. This opera and "La Sonnambula" and "Norma" have also had many successful performances in our own country. "I Puritani" was Bellini's last opera. Soon after its production he was attacked with an illness from which he never recovered.

"From his youth upwards," says J. W. Mould in his "Memoir of Bellini," "Vincenzo's eagerness in his art was such as to keep him at the piano day and night, till he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works were so largely indebted for their success. During the moments of delirium which preceded his death, he was constantly speaking of Lablache, Tamburini and Grisi; and one of his last recognizable impressions was that he was present at a brilliant representation of his last opera at the Salle Favart."

Bellini died near Paris, September 23, 1835—not the greatest, but one of the youngest, of many admirable composers (as Purcell, Mozart, Schubert, Mendelssohn, Hérold) who scarcely lived to accomplish half the allotted years of man. Judge Bellini, on the other hand, by what one of his contemporaries did during the first twenty-eight years of his career, and his youthful energy dwindles away before that of Rossini, who was but twenty-six when he produced "Mosè in Egitto," and who had previously composed, among works of less fame, "Tancredi," "Il Barbiere," "Otello," "La Gazza Ladra," and "La Cenerentola." But even if Bellini should outlive Rossini—and in the present day "Il Barbiere" and "Semiramide" are the only Rossinian operas which are played as often as "La Sonnambula" and "Norma"—it would still be necessary to remember that Bellini was but a follower of Rossini, and a pupil in his most melodious of schools.

Directly after Bellini's death, and on the very eve of his funeral, the Théâtre Italien opened for the season with "I Puritani." The performance must have been a sad one; and not many hours after its conclusion the artists who had taken part in it were repeating Bellini's last melodies, not to the words of the Italian libretto, but to those of the Catholic service for the dead. The general direction of the ceremony had been undertaken by Rossini, Cherubini, Paer, and Carafa. In the Requiem Service a deep impression was produced by a "Lacrymosa" for four voices, of which the beautiful tenor melody in the third act of "I Puritani" formed the fitting theme. The movement was sung without accompaniment by Rubini, Ivanoff, Tamburini, and Lablache. The mass was celebrated in the Church of the Invalides, and Bellini lies buried in the cemetery of Père Lachaise. Rossini, who had done so much for his young compatriot during his lifetime, undertook the duty of conveying to the father the news of his death. "You always encouraged the object of my eternal regret in his labors," wrote the old Bellini in reply; ". . . I shall never cease to remember how much you did for my son. I shall make known everywhere, in the midst of my tears, what an affectionate heart belongs to the great Rossini; and how kind, hospitable, and full of feeling are the artists of France."

# MICHAEL WILLIAM BALFE

AS a composer of popular operas, Balfe is worthy of a place among those who have done work for the musical world, especially for those lovers of music who are most interested in its English development.

Michael William Balfe was born at Dublin, Ireland, May 15, 1808. When he was four years old his family resided at Wexford, and it was here, in the eager pleasure he took in listening to a military band, that Balfe gave the first sign of his musical aptitude. At five years of age he took his first lesson on the violin, and at seven was able to score a polacca composed by himself for a band. His father now sought better instruction for him, and placed him under O'Rourke (afterward known in London as Rooke), who brought him out as a violinist in May, 1816. At ten years old he composed a ballad, afterward sung by Madame Vestris in the comedy of "Paul Pry," under the title of "The Lover's Mistake," and which even now is remarkable for the freshness of its melody, the gift in which he afterward proved so eminent.

When he was sixteen his father died, and left him to his own resources; he accordingly went to London, and gained considerable credit by his performance of violin solos at the so-called oratorios. He was then engaged in the orchestra at Drury Lane, and when the director had to appear on the stage (which was sometimes the case in the important musical pieces), he led the band. At this period he took lessons in composition from C. F. Horn, organist of St. George's Chapel, Windsor, and father of the popular song-writer. In 1825 he met with a patron, the Count Mazzara, whom he accompanied to Italy. At Rome he was located in the house of his patron, and studied counterpoint under Frederici, afterward head of the Conservatorio at Milan. He next went to Milan, and studied singing under Filippo Galli. Here he made his first public essay as a dramatic composer by writing the music to a ballet entitled "La Pérouse," the melody and instrumentation in which created a favorable sensation.

Balfe was now in his twentieth year. Visiting Paris, he was introduced to Rossini, then director of the Italian opera. The maestro was not slow to perceive his talent, and offered him an engagement as principal barytone, on condition that he should take a course of preparatory lessons from Bordogni. He made his first appearance at the close of 1828 in "Figaro," with decided success. At the close of his Paris engagement he returned to Italy, and was welcomed by a new patron, the Count Sampieri of Bologna. In the carnival season of 1829-30 he was principal barytone at Palermo, and here produced his first complete opera, "I Rivali di se stessi," written in the short space of twenty days. This was followed in rapid succession by "Un Avvertimento ai gelosi," produced at Pavia, and "Enrico Quarto" at Milan, where he was engaged to sing with Malibran at La Scala. At Bergamo he met Mlle. Rosen, a German singer, whom he married. He continued to sing on the stage in Italy until the spring of 1835, when he returned to London, and appeared at several public and private concerts.

Balfe's career as a writer of English operas commenced from this year, when he produced his "Siege of Rochelle" at Drury Lane with distinguished success. It was played for more than three months without intermission, and completely established the composer's fame. "The Maid of Artois" came out in the following spring, its success heightened by the exquisite singing of Malibran. "The light of other days" in this opera, in the judgment of one of his biographers, was perhaps the most popular song in England that those days knew. In the autumn of this year Balfe appeared as a singer at Drury Lane. In 1837 he brought out his "Catherine Grey" and "Joan of Arc"—himself singing the part of Theodore; and in the following year "Falstaff" was produced at Her Majesty's Theater, the first Italian opera written for that establishment by an English composer since Arne's "Olympiade." Two months previously "Diadeste"

was given at Drury Lane. In 1839 he was much on the boards, playing Farinelli in Barnett's opera of that name at Drury Lane, and in an English version of Ricci's "Scaramuccia" at the Lyceum. In 1840 he entered the field as manager of the Lyceum (the English opera house), and produced his "Keolanthe" for the opening night, with Madame Balfe in the principal character; but with all its merited success the opera did not save the enterprise from an untoward close.

Balfe now migrated to Paris, where his genius was recognized, and Scribe and St. George furnished him with the dramatic poems which inspired him with the charming music of "Le puits d'amour" (performed in London under the title of "Geraldine") and "Les quatre fils d'Aymon" (known as "The Castle of Aymon"), both given at the Opéra Comique. While thus maintaining his position before the most fastidious audience of Europe, Balfe returned to England and produced the most successful of all his works, "The Bohemian Girl" (November 27, 1843). This opera has been translated into almost every European language, and has been as great a favorite on our side of the Atlantic as on his. In 1844 he brought out "The Daughter of St. Mark," and in the following year "The Enchantress"—both at Drury Lane. In 1845 he wrote "L'Etoile de Séville" for the Académie Royale, in the course of the rehearsals of which he was called to London to arrange his engagement as conductor of Her Majesty's Theater, which office he filled to the closing of that establishment in 1852. "The Bondman" came out at Drury Lane in the winter of 1846, Balfe having arrived from Vienna specially for the rehearsals. In December, 1847, he brought out "The Maid of Honour"—the subject of which is the same as Flotow's "Martha"—at Drury Lane. In 1849 he went to Berlin to reproduce some of his operas, when the King offered him the decoration of the Prussian Eagle, which as a British subject he was unable to accept. Between this year and 1852 Balfe had undertaken to conduct a series of National Concerts at Her Majesty's Theater: the plan of these performances was devised with a view to the furtherance of the highest purposes of art, and several important works were produced in the course of the enterprise, which did not, however, meet with success.

At the close of 1852 Balfe visited St. Petersburg with letters of introduction from the Prince of Prussia, and was received with all kinds of distinction. Besides popular demonstrations and imperial favor he realized more money in less time than at any other period. The expedition to Trieste, where his next work, "Pittore e Duca," was given during the carnival, with such success as the failure of his prima donna could permit, brings us to 1856, when, after an absence of four years, he returned to England.

In the year after his return Balfe brought out his daughter Victoire (afterward married to Sir John Champton, and subsequently to the Duke de Frias) as a singer at the Italian opera at the Lyceum; and his next work, "The Rose of Castile," was produced by the English company also at this theater on October 29, 1857. This was succeeded, in 1858, by "La Zingara," the Italian version of "The Bohemian Girl," at Her Majesty's Theater, and by "Satanella" at the Lyceum. "Satanella" had a long run, and one of the songs, "The power of love," became very popular. His next operas were "Bianca," 1860; "The Puritan's Daughter," 1861; "The Armourer of Nantes" and "Blanche de Nevers" in February and November, 1863.

In December, 1869, the French version of his "Bohemian Girl" was produced at the Théâtre Lyrique of Paris under the title of "La Bohémienne," for which the composer wrote several additional pieces, besides recasting and extending the work into five acts. The success attending this revival procured him the twofold distinction of being made Chevalier of the Legion of Honor by the Emperor of the French, and Commander of the Order of Carlos III by the Regent of Spain.

In 1864 Balfe retired into the country, became the proprietor of a small landed property in Hertfordshire, called Rowney Abbey, and turned gentleman farmer. Here he amused himself with agriculture and music, making occasional visits to Paris. He had several severe attacks of bronchitis, and suffered much from the loss of a favorite daughter, which much weakened his constitution. In September, 1870, he caught a violent cold, which caused a return of his old complaint, and on October 20 he expired.

"Il Talismano," the Italian version of Balfe's last opera, "The Knight of the Leopard," was produced at Drury Lane on June 11, 1874; and on September 25 in the same year a statue to his memory, by a Belgian artist, M. Mallempre, was placed in the vestibule of Drury Lane, the scene of so many of his triumphs.

Balfe's miscellaneous pieces are numerous, including the operetta of "The Sleeping Queen," performed at the Gallery of Illustration; three cantatas—"Mazeppa," performed in London; and two others composed at Paris and Bologna. Some of his ballads are not likely to be soon forgotten. His characteristics as a composer are summed up by a brother artist, Sir George Alexander Macfarren, in the following words: "Balfe possesses in a high degree the qualifications that make a natural musician, of quickness of ear, readiness of memory, executive facility, almost unlimited and ceaseless fluency of invention, with a felicitous power of producing striking melodies. His great experience added to these has given him the complete command of orchestral resources, and a remarkable rapidity of production. Against these great advantages is balanced the want of conscientiousness, which makes him contented with the first idea that presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will forever prevent his works from ranking among the classics of the art. On the other hand it must be owned that the volatility and spontaneous character of his music would evaporate through elaboration, either ideal or technical; and that the element which makes it evanescent is that which also makes it popular."

"Balfe's claim to particular notice," says another English critic, "rests less on the intrinsic merits of his works than on their undoubted success; and, most of all, on the fact of his being one of the few composers of British birth whose names are known beyond the limits of their own country."

To these judgments we may add the following observations of a recent American writer: "Balfe lacks depth, serious musical discipline, and individuality; his style is a mixture of English-ballad sentimentality and the Italian manner of the Rossinian period. But his gift of simple melody, his strong comic vein, his facility of writing, his peculiarly English half-spoken, half-sung dialogue, and his feeling for effect have won for him a prominent place among English composers."

# FÉLICIEN CÉSAR DAVID

ONE of the most prominent of French composers is David, who was born at Cadenet, Vaucluse, April 13, 1810. His father was an accomplished musical amateur, and it is said that Félicien at the mature age of two evinced his musical taste by shouts of applause at his father's performances on the fiddle. At the age of four the boy was able to catch a tune. Two years later Garnier, first oboe at the Paris Opera, happened to hear the child sing, and strongly advised his mother to cultivate Félicien's talent. Soon afterward the family removed to Aix, where David became a chorister at the cathedral. He is said to have composed hymns, motets, and other works at this early period, and a quartet for strings, written at the age of thirteen, is still preserved.

In 1825 he went to the Jesuit college at Aix to complete his studies. Here he continued his music, and acquired some skill on the violin. He also developed an astonishing memory for music, which enabled him to retain many pieces by Mozart, Haydn, Cherubini, and Lesueur, by heart. When he left the college, at the age of eighteen, want of means compelled him to enter the office of his sister's husband, a lawyer, but he soon afterward accepted the appointment of second conductor at the Aix theater, which he occupied till 1829, when the position of maître de chapelle at the cathedral was offered to him. During the one year he occupied this place he wrote several compositions for the choir of the church; one of these, a "Beatus Vir," afterward excited the admiration of Cherubini.

In 1830 David went to Paris to finish his musical education. He had a small allowance from his uncle, but his wants were moderate and his enthusiasm great. Cherubini received him kindly, and under his auspices David entered the Conservatoire, and studied harmony under Millot. He also took private lessons from Réber, and thus accomplished his course of harmony within six months. He then entered the class of Fétis for counterpoint and fugue. An "Ave verum" composed at this time proves his successful advance. On the withdrawal of his allowance David had to support himself by giving lessons. At the same period he narrowly escaped the conscription.

In 1831 we have to date an important event in the composer's life—his joining the Saint-Simonians. David lived for some time in the kind of convent presided over by the Père Enfantin, and to his music were sung the hymns which preceded and accompanied the religious and domestic occupations of the brethren. When, in 1833, the brotherhood was dissolved, David joined a small group of the dispersed members, who traveled south, and were received with enthusiasm by their coreligionists at Lyons and Marseilles. The music fell to the composer's share, and several of David's choruses were received with great applause.

At Marseilles David embarked for the East, where he remained for several years, at Constantinople, Smyrna, in Egypt, and in the Holy Land. The impressions he received were of lasting influence on his talent. He managed wherever he went to take with him a piano, the gift of an admiring manufacturer at Lyons. Soon after his return, in 1835, he published a collection of "Mélodies orientales" for piano. In spite of the melodious charm and exquisite workmanship of these pieces they met with total neglect, and the disappointed composer left Paris for several years, and lived in the neighborhood of Igny, rarely visiting the capital. Two symphonies, twenty-four quintets for strings, several nonets for wind, and numerous songs belong to this period. One of his symphonies, in F, was in 1838 performed at the Valentino concerts, but without success.

In 1841 David again settled in Paris, and his name began to become more familiar to the public, owing to the rendering of some of his songs by M. Walter, the tenor. But his chief fame is founded on a work of very different import and dimensions—his ode-symphonie "Le désert," in which he embodied the impressions of his life in the East. It was produced December 8, 1844. The form of this composition is difficult to define. Berlioz might have called it a "melologue." It consists of three parts subdivided into several vocal and orchestral movements, each introduced by some lines of descriptive recitation. The subject is the mighty desert itself, with all its gloom and grandeur. On this background is depicted a caravan in various situations, singing a hymn of fanatic devotion to Allah, battling with the simoom, and resting in the evening by the fountain of the oasis.

Whatever one's abstract opinion of programme music may be, one cannot help recognizing in "Le désert" a highly remarkable work of its kind. The vast monotony of the sandy plain, indicated by the reiterated C in the introduction, the opening prayer to

Allah, the "Danse des almées," the chant of the muezzin, founded on a genuine Arabic melody—are rendered with a vividness of descriptive power rarely equaled by much greater musicians. David, indeed, is almost the only composer of his country who can lay claim to genuine local color. His Arabs are Arabs, not Frenchmen in disguise.

"Le désert" was written in three months. It was the product of spontaneous inspiration, and to this its enormous success is mainly ascribable. None of David's subsequent works have approached it in popularity. "Le désert" was followed, in 1846, by "Moïse au Sinaï," an oratorio written in Germany, where David had gone on a concert tour, and where he met with much enthusiasm not unmixed with adverse criticism. "Moïse," originally destined for Vienna, was performed in Paris, its success compared with that of its predecessor being a decided anticlimax. The next work is a second descriptive symphony, "Christophe Colomb" (1847), and its success was anything but brilliant. "L'Eden," a mystery, was first performed at the Opéra in 1848, but failed to attract attention during that stormy political epoch.

His first genuine success since 1844 David achieved with an opéra comique, "La perle du Brésil" (1851). His remaining dramatic works, "La fin du monde," "Herculaneum," "Lalla Roukh," "Le saphir," and "La captive," had varying fortunes, "Lalla Roukh" faring best of all.

David's power as an operatic writer seems to lie more in happy delineation of character than in dramatic force. Hence his greater success with comedy than with tragedy. "Lalla Roukh" particularly is an excellent specimen of felicitous expression, and easy but never trivial melodiousness. Here again his power of rendering musically the national type and the local surroundings of his characters becomes noticeable. This power alone is sufficient to justify the distinguished position he holds. As to his final place in the history of his art it would be premature to give a definite opinion. David died near Paris, August 29, 1876. Since his death several of his works—"Le désert" and "Lalla Roukh" among the number—have been revived with much success. David has had many followers, some of whom have in turn been influential composers in their respective fields.

# JACQUES OFFENBACH

THE composer and master of burlesque comic operettas, Jacques Offenbach, was born at Cologne, Germany, June 21, 1819, of a Jewish family, one of the members of which, a chorister in the synagogue of that city, published songs commemorative of the exodus from Egypt, with a German translation, and ancient traditional melodies, in 1838. Offenbach's musical talent displayed itself at a very early age; and his father, a distinguished kapellmeister, taught him until he was thirteen, when he sent him to the Conservatoire of Paris, then under the direction of Cherubini, where he remained until 1837, after which he played the violoncello in the orchestras of different theaters, and finally in that of the comic opera. In 1841 he brought out some of his own compositions, and became known as concert cellist.

At this time the young musician manifested his originality and taste for parody and eccentricities. Thinking, doubtless, that the sound of the violoncello was insufficient in itself, he imitated the violin and other instruments. He imitated the bagpipe so well that he misled his hearers, and excited the enthusiasm of the uneducated class, who formed the majority in the concerts of that time. In 1848 he went to Germany, but returned to Paris in 1850, when he was engaged as leader of the orchestra in the Théâtre Français.

The deplorable state into which the orchestra had fallen was proverbial. Offenbach wished to make this the starting-point of his fortune. He got up the characters, composed pretty little airs, preluded parodies of La Fontaine's "Fables," the publication of which obtained for him considerable success. The manner in which he made his orchestra execute Gounod's beautiful music for the choruses of "Ulysses" did him great honor. Meanwhile his talent for jesting, drollery, and buffoonery was becoming more and more known in his circle of acquaintances. Artists and writers pressed him to take advantage of it in the music he wrote for theaters. But while he found no difficulty in getting texts, he for a while could find no theater willing to bring out such works as he was desired to write.

Finally, in June, 1855, Offenbach's wishes were fully realized: he had a theater for himself. He obtained a privilege for the Bouffes-Parisiens, which he installed in the Champs-Elysées. The new theater was inaugurated by the performance of "Les deux aveugles." His success was so great that hardly had a year expired when he was obliged to exchange his theater in the Champs-Elysées for the large Salle-Comte in the center of the city.

His "Orphée aux enfers," played for the first time in 1858, is a grotesque and clownish parody, which commences by transforming Orpheus into a master of the violin giving private lessons, and finishes by a vulgar dance. This work obtained immense success. It was given over four hundred times in Paris alone. "Orphée" was in every way advantageous to its authors: it not only drew full houses, but even the honorary favors that government voluntarily bestowed to success, if not always to the beautiful, the good, and the useful. This work served as a sort of signal for the fabrication of pieces of the same stamp; so

that all the French theaters became inundated with them, to the great detriment of good taste, wit, and art. Before long it was perceived that they had entered upon a dangerous path; but the impulse had been too strongly given, and they could not bridle it. Such buffoonery replaces the pleasures of the mind, the ear, and the emotions of the heart, by unhealthy sensations. Many of the melodies, however, are charming: we would willingly acknowledge their artistic merit; but then we cannot forget that they are associated with the grossest scenes.

In "Daphnis et Chloé" (1860) there are fine melodies; and the same may be said of the operetta "Fortunio." Offenbach, who had the singular idea of competing and offering prizes, made a musical tour through England with his troupe in 1857, and through Germany in 1858. In 1860 he tried a ballet with the opera, but did not succeed.

In 1861 the composer tried "Barkouf" upon the stage of the comic opera; which had the reception it merited in this theater, where it was out of place. The failure of this piece was partly owing to Scribe, the author of the libretto, who had chosen a dog for the hero of the piece. The frequenters of the comic opera, though not very particular in their selections, protested against this novelty.

Offenbach resumed the direction of the theater, which he had given up for a while, and brought out several pieces: one of the most amusing was "Lischen und Fritzchen." The latter, an Alsatian domestic, murders the French language so outrageously that his master turns him out of doors. Just at the moment he is venting his grief in comic complaints, he meets Lischen, also a young Alsatian; and the two speak so extravagant a language that they astonish each other. This little work is filled with pleasing melodies, and is very comical.

"La belle Hélène," a burlesque composition, put upon the stage in 1864, had unparalleled success in France, not particularly creditable to the French taste of the times. Except the introduction, in which is a fine hautboy solo, there is nothing but dance music and drolleries.

"La grande-duchesse de Gérolstein" also attracted a crowd, although the music is less interesting than that of the preceding works of the composer. Such was the infatuation which this piece caused, that at the time of the *Exposition universelle,* in 1867, many of the sovereigns of Europe, who were then in Paris, went to see it.

To do Offenbach justice, it must be said that his talent as cellist was genuine. He was a remarkable virtuoso before he became a composer; he had great facility for composition, as his numerous works prove. Besides, he possessed originality, drollery, and good humor. With such natural gifts, had he set a higher standard he might have produced works that would have placed him in the ranks of the greater masters.

In 1876 Offenbach made an unprofitable tour in America, of which he gave an account in his "Notes d'un musicien en voyage," published in 1877. He died in Paris, October 5, 1880.

# SIR ARTHUR SEYMOUR SULLIVAN

FEW composers in recent times have conferred more wholesome pleasure on the world than Sullivan has done. He has also in more than one composition appealed to the highest sentiments of mankind. He was born in London, May 13, 1842. His father was a bandmaster, and chief professor of the clarinet at Kneller Hall. His first systematic instruction was received from the Rev. Thomas Helmore, Master of the Children of the Chapel Royal, which he entered April 12, 1854, and left on the change of his voice, June 22, 1857. "His voice was very sweet," says Mr. Helmore, "and his style of singing far more sympathetic than that of most boys." While at the Chapel Royal he wrote many anthems and small pieces. One of them, "O Israel," a "sacred song," was published by Novellos in 1855.

In 1856 the Mendelssohn Scholarship was brought into active existence, and in July of that year Sullivan was elected the first scholar. Without leaving the Chapel Royal he began to study at the Royal Academy of Music under Goss and Sterndale Bennett, and remained there till his departure for Leipzig in the autumn of 1858. An overture of considerable merit is mentioned at this time as having been played at one of the private concerts of the Academy. At Leipzig he entered the Conservatorium under Plaidy, Hauptmann, Richter, Julius Rietz, and Moscheles, and remained there in company with Walter Bache, John F. Barnett, Franklin Taylor, and Carl Rosa, till the end of 1861. He then returned to London, bringing with him his music to Shakespeare's "Tempest," which was produced at the Crystal Palace, April 5, 1862, and repeated on the 12th of the same month, and several times since.

This beautiful composition made a great sensation in musical circles and launched him into London musical society. Two very graceful pianoforte pieces entitled "Thoughts" were among his earliest publications. The

arrival of the Princess of Wales in March, 1863, produced a song, "Bride from the North," and a procession march and trio in E flat; and a song entitled "I Heard the Nightingale" was published April 28 of the same year. His next work of importance was a cantata called "Kenilworth," words by Henry F. Chorley, written for the Birmingham Festival of 1864, and produced there. It contains a very fine duet for soprano and tenor, to Shakespeare's words "On such a night as this," which is far too good to be forgotten. His music to the ballet of "L'Ile enchantée" was produced at Covent Garden, May 16, 1864.

At this date he lost much time over an opera called "The Sapphire Necklace," also by Chorley, the undramatic character of the libretto preventing its representation. The overture has been frequently heard, and the music has been used up in other works. In March, 1866, Sullivan produced a symphony in E at the Crystal Palace, which has been often played subsequently there and elsewhere. In the same year he had the misfortune to lose his father, to whom he was fondly attached, and he uttered his grief in an overture entitled "In Memoriam," which was produced at the Norwich Festival of that year. A concerto for cello and orchestra was played by Piatti at the Crystal Palace on November 24. This was followed by an overture, "Marmion," commissioned by the Philharmonic Society and produced by them June 3, 1867. In the autumn of that year he accompanied his friend Mr. (afterward Sir) George Grove to Vienna, in search of the Schubert manuscripts which have since become so well known. At the same time his symphony was played at the Gewandhaus at Leipzig. In 1869 he composed a short oratorio on the story of "The Prodigal Son" for the Worcester Festival, where it was produced (Sims Reeves taking the principal part) on September 8. In 1870 he again contributed a work to the Birmingham Festival, the graceful and melodious "Overture di ballo" (in E flat), which, while couched throughout in dance rhythms, is constructed in perfectly classical form, and is one of the most favorite pieces in the Sydenham repertoire.

In 1871, in company with Gounod, Hiller, and Pinsuti, he wrote a piece for the opening of the Annual International Exhibition at the Albert Hall, on May 1—a cantata by Tom Taylor called "On Shore and Sea," for solo, chorus, and orchestra. On the recovery of the Prince of Wales from his illness, he composed, at the call of the Crystal Palace Company, "A Festival Te Deum," for soprano solo, orchestra, and chorus, which was performed there May 1, 1872. At this time he was closely engaged in editing the collection of "Church Hymns with Tunes" for the Christian Knowledge Society, for which he wrote twenty-one original tunes. In 1873 Sullivan made a third appearance at Birmingham, this time with the leading feature of the festival, an oratorio entitled "The Light of the World," the words selected from the Bible by himself. The success of this very fine work at Birmingham was great, and it has often since been performed, but the very solemn treatment naturally adopted in the parts which relate the sufferings of Christ will always restrict its performance. Sullivan succeeded Sir Michael Costa as conductor of the Leeds Festival of 1880, and wrote for it "The Martyr of Antioch," to words selected from Milman's play of that name. The work, which lies between an oratorio and a cantata, was enthusiastically received.

We will now go back to those works which have made Sullivan's name most widely known—his comic operettas, and his songs. "Cox and Box, a new Triumviretta," was an adaptation by F. C. Burnand of Madison Morton's well-known farce, made still more comic by the interpolations, and set by Sullivan with a brightness and a drollery which at once put him in the highest rank as a comic composer. It was first produced in public at the Adelphi, London, May 11, 1867. The vein thus struck was not at first very rapidly worked. "The Contrabandista" followed at St. George's Opera House, December 18, 1867, but then there was a pause. "Thespis, or the Gods grown old; an operatic extravaganza" by William S. Gilbert (Gaiety, December 26, 1871), and "The Zoo, an original musical folly," by B. Rowe (St. James's, June 5, 1875), though full of fun and animation, were neither of them sufficient to take the public. "Trial by Jury, an extravaganza"—and a very extravagant one too—words by W. S. Gilbert, produced at the Royalty, March 25, 1875, had a great success, and many representations, owing in part to the very humorous conception of the character of the Judge by Sullivan's brother Frederick. But none of these can be said to have taken a real hold on the public.

"The Sorcerer, an original modern comic opera," by W. S. Gilbert, which first established the popularity of its composer, was a new departure, a piece of larger dimensions and more substance than any of its predecessors. It was produced at the Opéra Comique, Strand, November 17, 1877, and ran uninterruptedly for 175 nights. The company formed for this piece was maintained in the next, "H.M.S. Pinafore," produced at the same house, May 25, 1878. This not only ran in London for 700 consecutive nights, but had an extraordinary vogue in the provinces, and was adopted in the United States to a degree exceeding all previous record. To protect their interests here, Sullivan and Gilbert visited the United States in 1879, and remained for several months. An attempt to bring out the piece at Berlin as "Amor an Bord" failed, owing to the impossibility of anything like political caricature in Germany. But it was published by Litolff in 1882. The vein of droll satire on current topics adopted in the last two pieces was kept up in "The Pirates of Penzance" (1880), "Patience, an æsthetic opera" (1881), and "Iolanthe" (1882). The same may be said of some at least of his later works—"Princess Ida" (1884), "The Mikado" (1885), "Ruddigore" (1887), "The Yeomen of the Guard" (1888), "The Gondoliers" (1889), "Haddon Hall" (1892), "Utopia" (1893), "The Grand Duke" (1896), "The Beauty Stone" (1898), "The Rose of Persia" (1899), "The Emerald Isle" (1901). "Ivanhoe" is a grand opera.

Such unprecedented recognition speaks for itself. But it is higher praise to say, with a leading critic, that "while Mr. Sullivan's music is as comic and lively as anything by Offenbach, it has the extra advantage of being the work of a cultivated musician, who would scorn to write ungrammatically even if he could." We might add "vulgarly or coarsely," which, in spite of all temptations, Sullivan never did.

The "Tempest" music has never, so far as we are aware, been used in a performance of the play; in fact, since Macready's time "The Tempest" has rarely been put on the stage. But Sullivan wrote incidental music for three other of Shakespeare's dramas—"The Merchant of Venice" (1871), "The Merry Wives of Windsor" (1874), and "Henry VIII" (1878). Of these the first is by far the best, and is an excellent specimen of the merits of its composer, in spirit, tunefulness, orchestration, and irrepressible humor.

Sullivan's songs are as well known as his operettas. They are almost always of a tender or sentimental cast; and some of them, such as "Sweet day, so cool, so calm, so bright"; the "Arabian Love Song," by Shelley; "O fair dove, O fond dove," by Jean Ingelow; the Shakespeare songs; and the series or song-cycle of "The Window," written for the purpose by Tennyson, stand in a very high rank. None of these, however, have attained the popularity of others, which, though slighter than those just named, and more in the ballad style, have hit the public taste to a remarkable degree. Such are "Will he come?" and "The Lost Chord" (both by Adelaide A. Procter); "O ma charmante" (Victor Hugo); "The distant shore" and "Sweethearts" (both by W. S. Gilbert), etc.

The same tunefulness and appropriateness that have made his songs such favorites, also distinguish his numerous anthems. Here the excellent training of the Chapel Royal shows itself without disguise, in the easy flow of the voices, the display of excellent, and even learned, counterpoint, when demanded by words or subject, and the frequent examples throughout of that melodious style and independent treatment that marks the anthems of the best of the old-England school. His part songs, like his anthems, are flowing and spirited, and always appropriate to the words. There are two sets: one sacred, dedicated to his friend Franklin Taylor, and one secular, of which "O hush thee, my babie" has long been an established favorite.

His hymn-tunes are numerous, and some of them, such as "Onward, Christian Soldiers," have justly become great favorites. Others, such as "The strain upraise" and the arrangement of St. Ann's, to Heber's words "The Son of God goes forth to war," are on a larger scale, and would do honor to any composer.

If his vocal works have gained Sir Arthur Sullivan the applause of the public, it is in his orchestral music that his name will live among musicians. His music to "The Tempest" and "The Merchant of Venice," his oratorios, his overture "Di Ballo," and, still more, his symphony in E, show what remarkable gifts he had for the orchestra. Form and symmetry he seemed to possess by instinct; rhythm and melody clothe everything he touched; the music shows not only sympathetic genius, but sense, judgment, proportion, and a complete absence of pedantry and pretension; while the orchestration is distinguished by a happy and original beauty hardly surpassed by the greatest masters.

During the early part of his career Sullivan was organist of St. Michael's Church, London. After this, in 1867, he undertook the direction of the music at St. Peter's, Onslow Gardens, for which many of his anthems were composed, and where he remained till 1871. He was musical adviser to the Royal Aquarium Company from its incorporation in July, 1874, to May, 1876, organized the admirable band with which it started, and himself conducted its performances. For the seasons 1878-79 he conducted the Promenade Concerts at Covent Garden, and for those of 1875-76 and 1876-77, the Glasgow Festivals. He was principal of the National Training School at South Kensington from 1876 to 1881, when his engagements compelled him to resign, and he became a member of the Council of the Royal College of Music. He received the honorary degree of Doctor of Music from the University of Cambridge in 1876, and from Oxford, 1879. In 1878 he acted as British commissioner for music at the International Exhibition at Paris, and was decorated with the Legion of Honor. He also bore the Order of Saxe-Coburg and Gotha, and on May 15, 1883, was knighted by Queen Victoria. Sullivan died in London, November 22, 1900.

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